

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 880.—Vol. 57.
Registered at the General Post
Office for Canadian Postage.

JUNE 1, 1916.

Price 3d.; Postage 1½d.
Annual Subscription, Post-free, 4s.

ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

(Season 1916-1917.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES of GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.

ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE ROAD, LONDON, N.W.

Instituted 1832. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

MIDSUMMER HALF-TERM begins June 12.
Entrance Examination, June 7, at 3.
Fortnightly Concerts, June 15, and July 1, at 3.
Orchestral Concert, Queen's Hall, June 27, at 3.
L.R.A.M. Examination Syllabus is now ready. Last day for entry, June 30.

A JUNIOR DEPARTMENT is now open, Prospectus of which can be obtained on application.

P. QUARRY,
Hon. Acting Secretary.

ROYAL ACADEMY OF MUSIC.

EXAMINATION in VOICE CULTURE and CLASS SINGING for CHILDREN, EASTER, 1916.

The following candidates were successful: Annie Winifred Allsop, Joan Emery, Elsie Finch, Ruth Hastings, Dorothy M. Lindsey, Annie Gertrude Powell, Alice Frida Ramsden, Joan Rogers, Agnes Alfreda Sanders, Ernest Spencer-Jones, Florence Louise Stuart (Honours), Kate Syner (Honours), Harry Ernest Thom (Honours), Ethel Dorothy Tegale, R. Edhel Trimmingham, Margaret Webster (Honours).
Examiners: John E. Borland, Mus. Doc. Oxon., and Henry W. Richards, Mus. Doc. Dunelm.

P. QUARRY, Hon. Acting Secretary.

THE ROYAL COLLEGE OF MUSIC,
PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.
(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens," Telephone—"1160, Western," London.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE CHRISTIAN, K.G.

Director:
H. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Secretary: CHARLES MORLEY, Esq.

The MIDSUMMER HALF-TERM will commence on Tuesday, June 13.

A Junior Department is established for Pupils up to 16 years of age. The next Examination for Associateship, A.R.C.M., will take place in April, 1917.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.
CLAUDE AVELING, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.
Kensington Gore, S.W.

THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 18, 1916.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., October-November, March-April, and June-July. Entries for the October-November Examinations close Wednesday, October 11, 1916.

Theory papers set in Examinations of past years (Local Centre or School) can be obtained on application. Price 3d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years. Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
Telegrams: "Associa, London." 15, Bedford Square, London, W.C.

GUILDHALL SCHOOL OF MUSIC, JOHN CARPENTER ST., VICTORIA EMBANKMENT, E.C.

Established by the Corporation of London.

PRINCIPAL LONDON RONALD.

COMPLETE MUSICAL EDUCATION at an inclusive fee.

PRIVATE LESSONS are given in all musical subjects and STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing, and OPERA.

The Orchestra conducted by the Principal and his Assistants.

Prospectus and Syllabus of Local Centre and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary. Tel. Central 4459.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir W. H. HOULDSWORTH, Bart., LL.D.
Principal: Dr. ADOLPH BRODSKY.

The New COLLEGE YEAR opened on Tuesday, September 28. Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA. Organ—Dr. THOS. KEIGHLEY.
STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.

Patron: Sir W. H. HOULDSWORTH, Bart.

Principal: ALBERT J. CROSS, A.R.A.M. Sixty Professors.
All Branches of Music taught. Private or Class Tuition.
Full and String Orchestras, Ensemble, Choral, and Elocution Classes.
Operas, Chamber, and Orchestral Concerts. Twenty-fourth Year.
Prospectus from THE SECRETARY, Albert Square.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows:—Matriculation, April and October; First Mus. B., March and September; Final Mus. B., and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Office, Durham. Copies of former Examination Papers, 1s. per set.

MENDELSSOHN SCHOLARSHIP.

The Committee of the above Offer TWO SCHOLARSHIPS of at least £40 per annum, subject to yearly renewal, to Musical Composers of either sex of British birth and between the ages of 16 and 22. The qualification is a decided talent for Musical Composition, and candidates must not at the time of entry be actual holders of musical scholarships.

Intending competitors must send three works (not more) and an entry fee of one guinea to Mr. F. CORDER, Royal Academy of Music, York Gate, London, N.W., on or before June 15, 1916. Further particulars on application.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director GRANVILLE BANTOCK, M.A.
Visiting Examiner .. R. R. TERRY, Mus. Doc.
SESSION 1915-1916.

The Session consists of AUTUMN TERM (September 30 to December 18); WINTER TERM (January 17 to April 15); SUMMER TERM (April 3 to June 24).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.
Prospectus and further information may be obtained from—
H. M. FRANCIS, Secretary.

VICTORIA COLLEGE OF MUSIC, LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

18, BERNERS STREET, OXFORD STREET, LONDON, W.

President: THE MOST HON. THE MARQUIS OF ANGLESLEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.

Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.

ROBERT FOX FREW, Mus. Doc. Dunelm.

REV. NOEL BONAVIA-HUNT, M.A. Oxon.

Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lectures at the College.

All communications to be addressed as usual to The Secretary, Registered Office, 11, Burling Street, Strand, W.C.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI.
Victoria, Cap. CXXXI., § 23.

Patrons: BISHOPS AND CLERGY OF THE CHURCH OF ENGLAND.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS FOR 1916.

SILVER MEDAL for the best Tune to Hymn No. 270 (Hymns A. and M.), "Soldiers of Christ, arise."

SILVER MEDAL for the best Specification of a Two-Manual Pedal Organ containing not more than twenty-five draw-stops.

BRONZE MEDAL for the best simple March for the Organ (Pedal Obligato).

BRONZE MEDAL for the best changeable Double Chant.

REGISTER OF ORGAN VACANCIES.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.

CENTRAL DEPÔT FOR RUSSIAN MUSIC

J. & W. CHESTER

(O. M. KLING, PROPRIETOR).

NEW ADDRESS:

11 (eleven), GREAT MARLBOROUGH STREET, LONDON, W.
(1st Floor).

LARGE STOCK OF ENGLISH, FRENCH, AND RUSSIAN MUSIC, AND OF ALL THE CLASSICS.
Telephone: Gerrard 7341.

LONDON COLLEGE OF MUSIC, GREAT MARLBOROUGH STREET, LONDON, W.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for certificates in Pianoforte, Voice, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 450 Local Centres throughout the United Kingdom in JULY (JUNE for Scotland and Ireland).

SYLLABUS, with Annual Report and Forms of Entry, may be obtained on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December; and for the Diplomas of Associate in Music (A.M. L.C.M.), Licentiate in Music (L.M. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic Reg, London." Telephone: 3870 Central.

MR. W. H. BREARE VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing," 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancet," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier*, N.Y.

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Abertown Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address "HERALD" BUILDINGS, HARROGATE.

The Most Central Hall in London.

IDEAL FOR

CONCERTS AND PUBLIC MEETINGS.

KINGSWAY HALL

Within one minute of British Museum Tube Station and High Holborn, four minutes from Strand.

MAGNIFICENT ORGAN AND PLATFORM

Good acoustic properties.

SPLENDIDLY SITUATED & LIGHTED.

Excellent refreshment facilities.

For Letting Terms, apply to The Secretary,
Kingsway Hall, Kingsway, London.

NATIONAL EISTEDDFOD OF WALES

ABERYSTWYTH, 1916.

AUGUST 16 AND 17: COMPETITIONS.

AUGUST 18: NATIONAL GYMANFA.

Reserved Seats at all Meetings of the Eisteddfod, Evening Concerts, and Gymanfa can be booked on and after August 1. Season Tickets, price £1, obtainable from

GENERAL SECRETARY,
Eisteddfod Office, Cambrian Chambers, ABERYSTWYTH.

ORGANIST REQUIRED FOR TORONTO.

The Metropolitan Methodist Church, Toronto, Canada, having received a bequest endowing the position of Organist for the Church to the amount of Twenty-five Hundred Dollars (£500) per annum, require an Organist to fill the position.

Qualifications necessary: Musical degree from either Oxford, Cambridge, London, Durham, or Dublin Universities, and F.R.C.O.

Address applications, with testimonials, to
"TORONTO," c/o NOVELLO & CO., LTD.,
160, Wardour Street, London, W.

EXHIBITION of FRENCH MUSIC.

The attention of the Profession and others is invited to the
Exhibition of French Music,

FRENCH EDITIONS OF THE CLASSICS

AND

FRENCH LITERATURE ON MUSIC

to be held during the week commencing
MONDAY, JUNE 19,

IN THE

SALOONS OF METHVEN SIMPSON, LTD.,
83, PRINCES STREET, EDINBURGH.

*Representative Display of Educational Publications by all the
LEADING FRENCH PUBLISHERS.*

Particulars from

METHVEN SIMPSON, LTD., 83, PRINCES STREET, EDINBURGH.

Become a GOOD PIANIST without constant "practising."

My System has abolished all necessity for keyboard drudgery. It is now possible to obtain in a few months a mastery of the piano often unobtainable even after years of laborious practising for several hours daily.

"From Brain to Keyboard"

Macdonald Smith's System
of Touch and Technique.

SIR FREDERICK BRIDGE and other eminent musicians highly recommend and use the System. More than 7,000 successful students.

SEND 1d POSTAGE FOR MY FREE BOOK,

"Light on Pianoforte Playing."

It explains fully how I teach the System by a series of Postal Lessons and the fee I charge. The lessons are adapted to the needs of pianists of all grades of proficiency and require only a few minutes of your time twice daily. When applying for booklet tell me whether you are a comparative beginner or an average or advanced pianist.

M. MACDONALD SMITH,

19, BLOOMSBURY SQUARE, LONDON, W.C.

PROFESSIONAL NOTICES.

MR. SAMUEL MASTERS

(TENOR).

Address—164, Bank Buildings, Ewell Road, Surbiton.

THE LONDON COLLEGE FOR CHORISTERS.

DIRECTOR: MR. JAMES BATES.

SOLO BOYS for Oratorios, Festival Services, Concerts; also LEADING BOYS for Church Choirs can be supplied for occasional or permanent engagements. Address, E. B. GOLDING, Secretary, 6, Blomfield Crescent, Hyde Park, W.

Telegrams: "Musicomane, Phone, London." Telephone: 5990 Paddington.

MUSICAL REVISOR TO MESSRS. NOVELLO FOR THIRTY-ONE YEARS.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.

Reference to the following composers kindly permitted:—

Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.,
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

VOICE-TRAINING (as in Milan). SINGING.

SIGNOR MARELLI, 99, Newington Rd., Edinburgh.

Complete instruction by Correspondence.

Booklet, "How to become a Singer." Post-free, 7d.

DR. A. EAGLEFIELD HULL

Mus. Doc. Oxon., F.R.C.O.

Author of "Modern Harmony: Its Explanation and Application (Augener), and "Organ Playing: Its Technique and Expression."

Address:

MELBOURNE HOUSE, HUDDERSFIELD.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O., and L.R.A.M., Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of eight hundred and seventy-five. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson St., Manchester.

REVISION OF MUSICAL COMPOSITIONS.

Dr. Horton Allison, Mus.D., 68, Nelson Street, Manchester.

L.R.A.M. (PAPER WORK).

MR. E. H. BIBBY (Mus. Bac., L.R.A.M., A.R.C.M.) has SPECIAL CORRESPONDENCE COURSES for the "Form and Teaching" and "Rudiments and Harmony" papers set at the L.R.A.M. Exams.

L.R.A.M. EXAMS., 1910-15.—87 Correspondence Pupils successful. (Christmas, 1915: 14 Successes.)

A.R.C.M. (PAPER WORK).

MR. BIBBY has now also CORRESPONDENCE COURSES for the Paper Work portions of the A.R.C.M. Exams. A.R.C.M. Exams. 1914-15: 13 Correspondence Successes.

MR. BIBBY also gives Postal Lessons in RUDIMENTS, HARMONY, FORM, &c., quite apart from the above-mentioned Special Examination Courses.

Address, c/o Forsyth Bros., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 348 Successes in Mus. D., Mus. B., F.R.C.O., and A.R.C.O. MSS. revised and arranged for publication. 48, Braxted Park, Streatham, S.W. Telephone: Streatham 487.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N., continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto), continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.

Address 106, Haverstock Hill, London, N.W.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT and CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.

The above, complete, will be forwarded (carriage paid) for £1.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.

LADY L.R.A.M. desires Post in School (non-resident), London, or near. Pianoforte, Theory, Harmony, Class-Singing, Musical appreciation. A few Vacancies for Private Pupils. A. B., 165, Highbury New Park, N.

OXFORD. NEW COLLEGE. CHORISTERSHIP.—There will be a TRIAL OF VOICES on TUESDAY, JUNE 27. Candidates must have a good voice, and good ear, and should be between NINE and ELEVEN years of age. For particulars apply to The Precentor BEFORE JUNE 17.

WESTMINSTER CATHEDRAL.

WANTED, ALTO, TENOR, and BASS VOICES for duration of the war. Apply Organist, Cathedral Clergy House, Francis Street, S.W.

CHESTER CATHEDRAL.

There is a **VACANCY** for a **TENOR LAY CLERK**. Salary £100. Candidates must be ineligible for Military Service. Apply to the Rev. The Precentor.

BASS-BARITONE (Soloist) wishes to join good Church Choir. Apply, stating services and salary offered, Wilson, 14, Camden Square, London, N.W.

ORGANIST (Mus Bac.) WANTED at once for St. Stephen's, South Dulwich. Salary £60 to £70. Write full particulars to St. Stephen's Vicarage, Sydenham Hill, S.E.

ORGANIST WANTED for a Hampstead Church. Apply, in writing, giving particulars as to qualifications, salary expected, &c., to Mr. W. G. Lambert, 3, Briardale Gardens, Hampstead.

ORGANIST (Male or Female) WANTED for Cookham Parish Church. Three-manual Bishop Organ. Small salary. Vicar, Cookham.

ORGANIST and CHOIRMASTER SEEKS RE-ENGAGEMENT. For several years held position at a West-End Church. Full particulars given. Write G., c/o Novello & Co., Ltd., 160, Wardour Street, W.

EXPERIENCED ORGANIST AND CHOIRMASTER CAN DEPUTISE DURING JULY or AUGUST. Accustomed to full choral or plain services. "Organo," c/o Novello & Co., Ltd., 160, Wardour Street, W.

ORGANIST-CHOIRMASTER (City of London Church) CAN DEPUTISE JUNE-JULY, London (or within 20 miles). Address, Organist, c/o 23, Stobart Mansions, Camberwell, S.E.

CHESTER CATHEDRAL.—PROFESSOR BRIDGE has a **VACANCY** for an **ARTICLED PUPIL**, about 17, to thoroughly prepare for the musical profession. One who will read for his musical degree. Address: Christ Church Vicarage, Chester.

A BARGAIN.—Room wanted. Price £165. Fine 3-MANUAL AND PEDAL PIPE ORGAN, 4 Stops on Great, 4 on Swell, 2 on Choir, Pedal Bourdon 16 ft. Usual Couplers, 2 Composition Pedals, with Hydraulic Engine complete. Specification and full particulars, Hamilton Evans & Co., Ltd., 204, Streatham High Road, S.W.

ORGANS (New and Second-hand) for SALE. Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

FOR IMMEDIATE DISPOSAL BY ORDER OF THE EXECUTORS OF THE LATE CHARLES MAY, Esq., of Erith. An exceptionally fine **THREE-MANUAL REED ORGAN**, specially designed by Messrs. Mason & Rich, of New York. Full compass of Concave Pedals (College of Organists specifications). The reeds voiced to resemble the full tone of a pipe organ. Full particulars of Mr. J. T. Ruck (Organist of Christ Church, Erith), at 7, Pier Road, Erith, Kent.

TWO-MANUAL PIPE ORGAN, 15 Stops. First-class instrument, rich powerful tone, perfect order. Price £150, or payment can be arranged. Seen by appointment. "Organo," 5, Hazlewood Crescent, Kensal Road, Westbourne Park Station, London, W.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply, W. E. Richardson, Sons, Organ Builders, Manchester, S.W.

THE POSITIVE ORGAN.—A real PIPE ORGAN (all British), giving the effects of two manuals and pedals on its single keyboard. Prices from £77. Over 900 supplied. Estimates given for Repairs, Rebuilds, Two- and Three-Manual Organs, &c. **POSITIVE ORGAN Co. Ltd., 44, Mornington Crescent (opposite Tube Station), London, N.W.**

ORGAN PRACTICE.—Three-manual Pipe Organ for Practice—good condition; complete set of Couplers; blown by hydraulic engine. 1s. per hour. Hamilton Evans & Co., 54, London Road, Forest Hill, S.E. (one minute from station). Telephone: 693 Sydenham.

ORGAN PEDALS (Rummens) FOR SALE, Radiating and Concave. Piano attachment complete, with set. Apply, Billbrough, 26, North Parade, West Park, Leeds.

FIRST-CLASS SALESMAN (ineligible) REQUIRED immediately, for Piano Dept. Must be accustomed to good class trade. Apply personally or by letter stating full particulars of experience to Staff Manager, Harrods Ltd., 44, Hans Crescent, S.W.

WANTED, GENERAL REPAIRER OF PIANOS AND ORGANS. Apply R. A., c/o Novello & Co., Ltd., 160, Wardour Street, W.

THE SINGER'S GUIDE, by MARIE WITT. Well recommended Vocal Exercises, with practical Hints on natural Voice Training. 3rd Edition. Novello & Co., Ltd., 2s. 6d. net.

GILL'S EASY VOLUNTARIES.—Messiah, Elijah, Creation, St. Paul, Judas, One Shilling each. GILL'S EASY ANTHEMS, No. 1 to No. 11, Twopence each. London: NOVELLO AND COMPANY, Limited.

PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER, Nov. 8, 1905.

DEAR MR. MALKIN, I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 8s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD., Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

ARRIVED AT LAST!

THE MUSIC TURNING DEVICE.

For assisting the Player in the rapid turning of leaves. Indispensable to all Musicians.

Post free on receipt of P.O. 1s. 1d.

W.M. C. HUGHES & Co., 35, VINE STREET, MINORIES.

RAINBOW

OUR MUSIC READING LADDER FOR BEGINNERS
By ERICA LOSH.

A first step towards rapid Reading. An original and simple colour scheme that will appeal to children.

Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

THE SPIRIT OF ENGLAND

No. 2.

TO WOMEN

PRICE EIGHTPENCE.

No. 3.

FOR THE FALLEN

PRICE ONE SHILLING.

THE POEMS BY LAURENCE BINYON.

SET TO MUSIC FOR TENOR OR SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

EDWARD ELGAR.

OP. 80, NOS. 2 AND 3.

PRESS NOTICES.

DAILY TELEGRAPH.

"To Women" is a distinguished apostrophe to woman, and the part so nobly played by her in war-time. The music is of rare reticence, even for Elgar, and of immense dignity. But in the latter work, "For the Fallen," Elgar has attained to a height of personal expression hitherto unreachd, even in "Canion," and far beyond that of "Une voix dans le désert." In musical literature inspired by war it would indeed be difficult to find a work more poignant in feeling, more powerful in its terrible expressiveness, or one the climax of which is so absolutely overwhelming in virtue of the sheer intensity of its emotional content. Again, that "personal note," so thoroughly characteristic of Elgar, sounds in every page, and, becoming absorbed by the individual hearer, makes the appeal direct, which is a symbol of the quality called greatness in musical art.

MORNING POST.

In the first, "To Women," the soloist is a tenor, and is used chiefly to point the work of the choir. This is cast in purely vocal style, which, as the composer has already shown in his part-songs, is individual and notably expressive. The second, "For the Fallen," is more extended in style and forms a Requiem such as may well be adopted as our own, to be performed on all suitable occasions. The feeling revealed is very sincere, and in the design there is musician-like resource and grasp of poignant effect, of which a most striking example is the utterance by the solo soprano of the phrase "We will remember them."

DAILY CHRONICLE.

The first, which is very short, expresses the sacrifice of the women most poignantly, the composer building up the vocal writing over one or two simple but striking phrases beautifully treated in the orchestra. The atmosphere of the music is remarkable, as is also that of the second poem, "For the Fallen," which is of larger dimensions, and might be described as a proud lament over the heroic dead. The miniature overture has a fine elegiac feeling, the chorus entering with a quiet theme of resignation, which rises up to a big climax for "the glory that shines upon our tears." The middle section, built upon a mystical march theme, pictures the men going out to the battle, this being succeeded by an apotheosis of much beauty, in which an exquisitely tender little phrase is prominent, the music towards the end broadening out into a climax of great emotional force, and then dying away peacefully.

The above works were fully analyzed (with Musical Illustrations) by Mr. Ernest Newman in the May "Musical Times."

LONDON: NOVELLO AND COMPANY, LIMITED

DAILY NEWS.

The almost devotional tenderness of the first is very characteristic of Elgar, and it has a long-drawn melody of haunting charm which bears his unmistakable hall-mark. In this chorus the emotions of the poet and composer move in a more or less restricted circle; the second has a wider range, and we are in touch with the world of secular things. Towards the middle there is an exciting quick march, but the passage on which the memory will dwell most lovingly is the climax, a noble utterance of faith and confidence without bluster or self-glorification.

OBSERVER.

The first, "To Women," is a dignified utterance laid out for choir and tenor solo, but, fine as it was, it did not reach the overwhelming effect of the wonderful inspiration, "For the Fallen," which, at the end, will probably prove to be the greatest expression in music, attributable to the call of the hour, given by any composer of any nation.

GLOBE.

The music can be summed up in one word—Elgar. It is such as no other British composer could have conceived, and is instinct with dignity, pathos, and beauty.

BIRMINGHAM DAILY POST.

The "To Women" is very short but poignant. In the middle of it comes a remarkable passage descriptive of the "Hawks of War." The "For the Fallen" is as moving a piece of music as Elgar has ever given us—a work of passionate sincerity and beauty that is by turns touching, thrilling, and consoling. Into a short poem of eight stanzas he has packed not only great intensity, but an astonishing variety of expression. The emotional basis of the music is proudly elegiac, with moments of soaring rapture. The climax is a magnificent outburst. Technically both works are of the rarest quality. It takes a lifetime of incessant practice to attain a touch at once so light and so sure as this. Wherever we look—at the cunning, telling strokes in the orchestra, at the effective choral writing which crystallises the splendid technique Elgar has made for himself in his part-songs, or at the wonderfully thrilling entries of the solo voice—we see the Master.

E. JAQUES-DALCROZE'S VOCAL WORKS WITH ENGLISH TEXT CELEBRATED CHILDREN- AND ACTION-SONGS.

- | No. | Price, net. |
|---|--|
| 808. First Children-Songs and Dances. Op. 34 4s. 4d.
Sixteen Part-songs for Medium Voice and
Pianoforte, with explanatory text. | |
| 1. Diddle, diddle dee. | 10. The snow-white
lambkin. |
| 2. The merry Huntsmen. | 11. Santa Claus. |
| 3. Sir Cuckoo's marriage. | 12. Johnny's ride. |
| 4. The lake. | 13. My heart is thine. |
| 5. My Pussy Cat. | 14. The naughty little
boy. |
| 6. The bonny Baby. | 15. Washing Day. |
| 7. Come, let us dance. | 16. The Willow Tree. |
| 8. Just like this. | |
| 9. The bashful boy. | |
| 838. The same, Voice part only. Old Notation ... 1s. | |
| 825. The same, Voice part only. Tonic Sol-fa ... 8d. | |
| 809. New Children-Songs and Dances. Op. 37 4s. 4d.
Fifteen Part-songs for Medium Voice and
Pianoforte, with explanatory text. | |
| 1. Song of the good little
birds. | 9. Song of the Doc-
tor's visit. |
| 2. Song of the old
grannies. | 10. Song of the bleat-
ing lambkin. |
| 3. Song of the new skirt. | 11. Song of the brave
little soldiers. |
| 4. Song of the obliging
shopwoman. | 12. Song of the little
prisoner. |
| 5. Song of the Seasons. | 13. Song of the little
dwarf. |
| 6. Song of the little
dwarfs. | 14. Song of the kind
maiden. |
| 7. Song of the child who
won't eat his food. | 15. Song of the good
workmen. |
| 8. Song of the bridal
pair. | |
| 839. The same, Voice part only. Old Notation ... 1s. | |
| 836. The same, Voice part only. Tonic Sol-fa ... 8d. | |
| 10. Children-Songs. Op. 42 ... 4s. 4d.
Twelve Part-songs for Medium Voice and
Pianoforte, with explanatory text. | |
| 1. The tiny little house. | 8. The Visit. |
| 2. Dear lady Snow. | 9. The Omelette. |
| 3. The little Bee. | 10. The good little
girl's reply. |
| 4. Baby's Bedtime. | 11. Skipping. |
| 5. The Mice's revenge. | 12. The story of
Johnny. |
| 6. Baby's Ride. | |
| 7. Playing at Trains. | |
| 840. The same, Voice part only. Old Notation ... 1s. | |
| 823. Ten Children-Scenes. Op. 54 ... 4s. 4d.
With explanatory text. | |
| 1. Shuttlecocks. | 7. The sad story of
the vain Duck-
ling. |
| 2. The little scatterbrain. | 8. Cruel Anna. |
| 3. Grandpapa. | 9. The two Gossips. |
| 4. The good Housekeeper. | 10. When I've finished
growing. |
| 5. The Oracle. | |
| 6. Tommy's got the
sulks. | |
| 861. The same, Voice part only. Old Notation ... 1s. | |

- | No. | Price, net. |
|--|-------------|
| 988. Six New Songs with action, for the very
little ones (Op. 58) ... 4s. 4d.
With explanatory text. (Callisthenic Studies.) | |
| 1. The little dumb maiden (Study in hand-
movements). | |
| 2. Pit-a-Pat (Study in step-marching). | |
| 3. The pretty Doll (Study in expression: head
and eyes). | |
| 4. Pretty white arms (Study in arm-movements). | |
| 5. The little Stone-maidens (Study in torso-
movements). | |
| 6. The Mermaid (Study in general grace or
movement). | |
| 989. The same, Voice part only. Old Notation ... 1s. | |
| 1010. Ten Callisthenic Songs for young girls 4s. 4d.
With explanatory text. | |
| 1. The white Maidens (Song with action). | |
| 2. The Statues (Song with action). | |
| 3. Clever hands and fingers (Song with action). | |
| 4. The Pedlar (Song with actions). | |
| 5. Faithful little Legs (Song with action). | |
| 6. The old arm-chair (Song in three pictures). | |
| 7. The two Dancing-lessons (Song with action). | |
| 8. The golden-haired Fairy (Song with dance). | |
| 9. On a Sunday Morn (Marching exercise). | |
| 10. The quick Dressmaker. | |
| 1011. The same, Voice part only. Old Notation ... 1s. | |

SONGS WITH PIANOFORTE ACCOMPANIMENT.

NINE SONGS (MEDIUM VOICE) WITH PIANOFORTE ACCOMPANIMENT.

- | No. | s. d. |
|---|-------|
| 1017. Prayer to the Moon ... | 1 6 |
| 1018. Marinette ... | 1 6 |
| 1019. Jeannette's Wooing ... | 1 6 |
| 1020. My Queen Rosalie ... | 1 6 |
| 1021. When a maid is sweet and twenty ... | 1 6 |
| 1022. The merry Mummer ... | 1 6 |
| 1023. My lake is pure ... | 1 6 |
| 1024. I want to marry Betsy Bee ... | 1 6 |
| 1025. Maytime ... | 1 6 |

FOUR JUNIOR SCHOOL SONGS.

The Weaver's Shuttle.
The Little Worker.
The Circus.
Playfellows.

PRICE SIXPENCE COMPLETE.

THE JAQUES-DALCROZE RHYTHMIC GYMNASTICS (EURHYTHMICS)

Can also be had in French. A condensed edition of this method, with *English text*, is in preparation.

Special Lists of JAQUES-DALCROZE'S EDUCATIONAL WORKS will be sent on application.

LONDON: NOVELLO AND COMPANY, LIMITED.

Sole Agents for Great Britain and the Colonies, and the United States of America, for the JAQUES-DALCROZE Publications,
issued by JOBIN ET CIE., Lausanne.

NOVELLO'S Sunday School Anniversary Music ANTHEMS.

*Sun of my Soul	J. H. ADAMS
†Time for ever	H. ELLIOT BUTTON
†I love to hear the story	MILES B. FOSTER
†Lord, Thy children guide and keep	J. H. MAUNDER
†Hosanna we sing	JOHN E. WEST

Price Threepence each.

† Tonic Sol-fa, price 1½d. each. * Tonic Sol-fa, price 2d.

HYMNS AND TUNES.

SET I.

No.		
1.	Come, children, on and forward	GEORGE C. MARTIN
2.	For the freshness of the morning	Lady EUAN-SMITH
3.	I love to hear the story	FREDERIC CLAY
4.	Come, O come! in pious lays	J. STAINER
5.	Thine for ever! God of Love	W. C. HARVEY
6.	Jesus, Whom Thy children love	H. ELLIOT BUTTON
7.	Sweetly o'er the meadows fair	F. A. CHALLINOR
8.	Would you gain the best in life	C. J. MAY
9.	On our way rejoicing	WALTER B. GILBERT
10.	Now the daylight goes away	J. ADCOCK

SET II.

1.	Again the morn of gladness	J. STAINER
2.	The Angels' Song	ALBERTO RANDRIGGER
3.	Forward, Christian children	ALFRED MOFFAT
4.	The Golden Shore	J. STAINER
5.	Saviour, blessed Saviour	JOHN E. WEST
6.	Enter with thanksgiving	F. H. COWEN
7.	Man shall not live by bread	J. VARLEY ROBERTS
8.	Stars, that on your wondrous way	J. STAINER
9.	The day is past and over	JOSEPH BARNEY
10.	God will take care of you	FRANCES R. HAVERGAL

SET III.

1.	We march, we march, to victory	JOSEPH BARNEY
2.	Hark! hark! the organ loudly peals	GEORGE J. BENNETT
3.	O what can little hands do?	H. ELLIOT BUTTON
4.	While the sun is shining	T. ADAMS
5.	I love to hear the story	H. J. GAUNTLETT
6.	The roseate hues of early dawn	A. SULLIVAN
7.	Lord, Thy children guide and keep	A. S. COOPER
8.	In our work and in our play	F. WESTLAKE
9.	The Beautiful Land	J. STAINER
10.	Gentle Jesus, meek and mild	J. STAINER

SET IV.

1.	The boys and girls of England	J. STAINER
2.	The crown is waiting	J. STAINER
3.	The City of Light	E. J. TROUP
4.	He dwells among the lilies	Lady EUAN-SMITH
5.	God is in Heaven! Can He hear	H. ELLIOT BUTTON
6.	The Good Shepherd	J. STAINER
7.	A little kingdom I possess	R. S. NEWMAN
8.	Raise your standard, brothers	E. J. TROUP
9.	Flowers	ALBERTO RANDRIGGER
10.	Jesus, tender Shepherd, hear me	HORATIO PARKER

Both Notations, price Fourpence per Set.

Words only, 5s. per 100.

London: NOVELLO AND COMPANY, Limited.

Vesper Hymns for Use in Time of War.

ERE WE LEAVE THY HOUSE, O FATHER 1d.

By ERNEST HARRISON.

Words only, 1s. 6d. per 100.

DARKNESS OF NIGHT 1d.

By GEORGE C. MARTIN.

Words only, 1s. 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

BACH'S CHORALS BY CHARLES SANFORD TERRY

PART I

THE HYMNS AND HYMN MELODIES OF THE

"PASSIONS" AND ORATORIOS

Fcap 4to. Price 2s. 6d. net.

"It was a happy thought of Professor Sanford Terry to collect and arrange such data. He deals with each of the chorals treated by Bach, gives us the origin of the words and melody, brief biographical details of the author and composer, and references to English translations of the text. . . . The tunes are given in their early forms, and Bach's method of use and orchestration are briefly described."—*Musical Times*.

Cambridge University Press

Fetter Lane, London.

A MANUAL OF HARMONY FOR SCHOOLS BY FRANCIS EDWARD GLADSTONE.

Mus. Doc. Cantab.

Price Two Shillings and Sixpence.

IN PAPER BOARDS, THREE SHILLINGS.

This work, which is No. 76 of Novello's Primers, has special chapters on the Treatment of Unfigured Basses, the Harmonization of Melodies, both simple and florid, Diatonic, Chromatic, Compound and Enharmonic Modulation, and the vexed question of Consecutive Fifths.

A KEY to the work (provided for the use of teachers, price 1s. 6d.) contains the correct working of One Hundred and Twenty-eight Exercises.

ORGAN MUSIC

FRANCIS EDWARD GLADSTONE. TOCCATA IN D.

Price One Shilling and Sixpence.

A SECOND SONATA.

Price Three Shillings.

TWO FANCIFUL PIECES.

(a) THE STARLING'S SONG. (b) A COLLOQUY.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President :

THE RT. HON. THE EARL OF SHAFTESBURY, K.P.

Chairman of Board :

SIR FREDERICK BRIDGE, C.V.O., M.A., Mus.D.

Director of Studies : C. W. PEARCE, Mus.D.

Director of Examinations : E. F. HORNER, Mus. D.

June 12.—Half-Term begins.*June 24.*—Last day of Entry for the July Higher Examinations.

The College provides Instruction and Training in all Musical Subjects, and entry may be made at any time.

Both Amateur and Professional Students are received for the Course or for Single Subjects. The lessons can be arranged for day or evening times.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University. Also preparation for the degrees of other Universities, the Royal College of Organists' examination, &c.

Students of the College are entitled to attend the Orchestral, Choral, and Chamber Music Classes without additional fee.

Special Subjects : Pianoforte Technique, Elocution, and the Art of Teaching Music ; also Lectures on Musical History, &c.

The Operatic Class is open to outside as well as College students. There is also a class for Training Boys for Cathedral Choirs.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students are admitted to the JUNIOR SCHOOL up to 16 years of age at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits ; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of the London University, and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, London, W.

JUST PUBLISHED.

THE ORGAN WORKS OF JOHN SEBASTIAN BACH.

THE CHORALE PRELUDES

WITH AN INTRODUCTION BY

ERNEST NEWMAN.

BOOK XV.

ORGELBÜCHLEIN

(LITTLE ORGAN BOOK).

EDITED BY

IVOR ATKINS.

PRICE FIVE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

BROADWOOD PIANOS

SHAKESPEARE TERCENTENARY

O GOD OF BATTLES

SHAKESPEARE'S BATTLE PRAYER.

MOTET FOR SIX VOICES BY
RICHARD DERING.

To be sung at Westminster Abbey, Royal Albert Hall, &c.

Words adapted to this Motet by

SIR FREDERICK BRIDGE.

Price 4d. net.

Beringer's Piano Tutor - 2s. 6d.

The best and most practical ever published.—*The Press*.
English and Foreign fingering.

Portrait Classics

The cheapest and best English Edition of the works of Beethoven, Bach, Mozart, Chopin, &c. Always ask for BOSWORTH'S Portrait Classics.

The Lyric Organist. 3 Vols., each 1s. 6d.

Edited by STANLEY ROPER. Vol. 3 just issued. A splendid collection.

If any difficulty in obtaining Lists, write direct to :

BOSWORTH & CO.,

8, HEDDON STREET, REGENT STREET, LONDON, W.

Publishers of the Four Great British Piano Methods :

"BERINGER'S TUTOR," "GRAHAM P. MOORE'S FIRST PRINCIPLES,"

"WARD'S PROGRESSIVE," AND "WICKINS' RAPID METHOD."

Price 2s. 6d. net each.

NOW READY.

PART I.

(CONTAINING NOS. 1—24)

OF A

NEW EDITION, CAREFULLY REVISED AND FINGERED
OF

BACH'S 48 PRELUDES & FUGUES (THE WELL-TEMPERED CLAVICHORD).

Price Two Shillings and Sixpence

OR

In Three Books, Price 1s. each.

London: NOVELLO AND COMPANY, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1916.

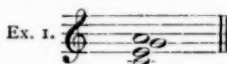
PROGRESS AND POVERTY.

BY G. H. CLUTSAM.

(Continued from April number, page 103.)

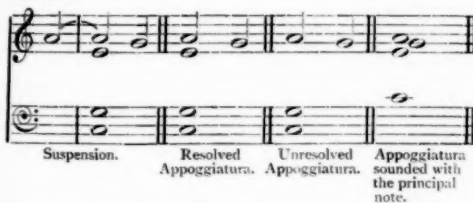
In dealing with much more simple matters than these, M. Lenormand goes frequently astray. If it were only thoroughly understood by the theorist, as it is by the composer, perhaps unwittingly, that triads derived from the various steps of major and minor diatonic scales are not in themselves complete indications of a definite tonality, but are capable of being subsidised and reinforced by other intervals, the necessity of explaining away many essential chords as unresolved appoggiaturas would be avoided. The idea, also, paves an easy way to a grasp of chromatic complexities. Take, as an instance, the well-known chord of the added sixth. M. Lenormand is sensitive to the importance of its essentials. He says 'The whole modern school seems to be hypnotised by the interval of the second, which it writes at every turn. Some discords which were taken successively as suspensions, as resolved appoggiaturas, or lastly as unresolved appoggiaturas, have given place to combinations of frequent use. In this combination of sounds the appoggiatura is heard at the same time as the principal note, which produces the interval of a second. The two combinations most used are :

'1. The sixth added to the Common Chord :

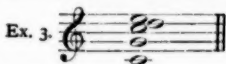


This must not be confounded with the chord of the \sharp^6 . Here is the manner of its origin :

Ex. 2.



'2. The ninth added to the Common Chord :



'This is not a chord of the 9th, but is formed as follows :

Ex. 4.



M. Lenormand does not appear to have realised that there are two intervals in the diatonic scale, augmenting the third and fifth, that assist definitely in sustaining the idea of a tonality. They are the second and sixth, and combine naturally with the third and fifth :



The grouping can be maintained as an entity, but the full import of this conclusion can be reserved for an occasion other than in this article. Certainly it is difficult to see, following M. Lenormand's principles, how such passages as this :

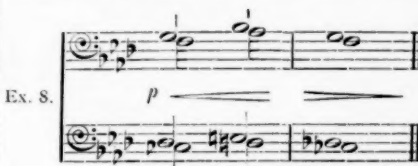
Ex. 6.



and this :

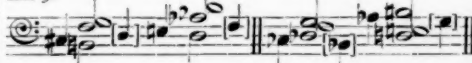


(each from Debussy) can be brought into line, as far as the use of seconds is concerned : and where they occur compactly as in this passage from 'Pelleas' :



other conditions altogether are at work that do not permit such a confusing explanation as that devised by M. Lenormand :

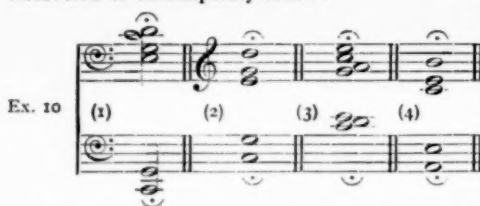
Ex. 9.



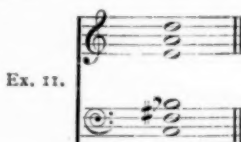
Appoggiaturas without resolution or—otherwise.

What the modern composer thinks of the chord, suggested in Ex. 5 is revealed frequently throughout the book, obviously without any intention of *feeling* it as an appoggiatura. For the examples following (transposed) Deodat de Séverac (1), E. Chabrier (2), R. Lenormand (3), and M. Ravel (4) (a minor version)

are responsible, and outside of our author's quotations, there are, of course, innumerable examples to be discovered in contemporary music:



After all, there are only two sorts of chord available, one seeking to insinuate an element of rest, and the other irrevocably requiring resolution. The step, for an understanding, between Ex. 5 and Scriabin's combination:



is a slight one, but the distinction by methods that are based on an old technique is terribly involved and entirely unnecessary. Many of M. Lenormand's 'deductions' from what is permissible because it has the authority of a composer behind it frequently hit on something approaching exact definition, but are almost immediately afterward discountenanced by different opinion and analyses of precisely the same thing. He is never at a loss in unravelling the most complex of passages, but does not appear to recognise that he is continually finding diverse explanations for their essentials, a matter which must be very distracting to his student.

M. Jean Huré, however, has been able to tie our author up, in his unpublished fragment of a drama in preparation, entitled 'La Cathédrale,' and obviously in short score:



M. Lenormand states that this little lot 'defies analysis,' and goes on: 'The chords come without doubt into the category of those written for their sonority without regard to musical grammar (?)' [The query is the distracted author's.] 'We observe only that in the chords (a) and (b) the same notes are heard under different conditions in changing octaves, and that the chord (a) sounds all the notes of the chromatic scale.' The author, having arrived at his last few pages, is not unnaturally no longer in possession of his full analytical faculties. Of course, if you superimpose major fourth on major fourth until you reach, in the heights, your original starting-note,

the full chromatic scale is necessarily completed. This is precisely what M. Huré has done in (a).

Arnold Schönberg played about with the same idea. It is symmetrical, certainly, but is entirely an arbitrary method of chord construction. What M. Lenormand means in his comparison of the first two chords is beyond all understanding. He admits, however, at the end, that while it is possible to analyse new music with the aid of the old books, the appearance of a new technique is inevitable. 'At the present time we have, old and young, been "moulded" by a traditional technique which does not leave us at liberty to invent another'; but elsewhere, apologetically: 'While waiting for the didactic work which will build up, it may be, a new musical system, it has seemed to us interesting to extract some of the most typical harmonic examples that we have met with in the works of modern authors.' In this respect the book should prove very useful to the student, provided he avoids any attempt to understand the explanations. The examples are entirely confined to works by French composers; but of course there is much from other sources that needs some reasonable sort of systematising for the full appreciation of modern development.

Two points of interest are to be discerned in M. Lenormand's pages. The recently discovered Fanelli (born in Paris of an Italian father and a Belgian mother) exploited to exhaustion the whole-tone scale, in its primitive form, many years before Claude Debussy dallied with its possibilities. Also, Erik Satie, a rather unbalanced composer who writes music without bar-divisions, and has a penchant for other eccentricities of a like nature, deserves credit for harmonic innovations, thoroughly sound and satisfactory, at a date that would render them decidedly personal and original. Since those days, unfortunately, inspiration of a reasonable kind seems to have failed him.

In conclusion, it is clear that the contents of these representative text-books of Dr. Kitson and M. Lenormand reveal a poverty in the methods of the teachers and professors of the musical art that is entirely inconsistent with the actual progress made, and authority under false pretences is being taken from every aspect of the question.

It always has been! New conditions arose over a century ago calling for a revolution in theories which, while adequate enough to support a system of music-making—whereby a man born deaf could have made himself responsible for quite a respectable output of its kind—were entirely erroneous, and blundered at every attempt to reflect the unerring instinct and imagination of the masterful working composer. It would be difficult to name any composer whose genius has been guided or assisted by a text-book or the teacher that represented it. Those who have suffered and been utterly thwarted in their instincts are probably legion. All theories based on the contrapuntal system and the formulas that produced what is termed 'classical' art are fallacious, technically and aesthetically. It is possible to utilise, in the happiest and clearest fashion, the contents of the harmonic series as a working basis. The student would on these lines realise that all chords have a natural perspective. The recent arbitrary division of the scale into a series of six whole-tones fortunately assists to a systematic understanding of all those curious and interesting harmonic innovations that have heretofore been dependent on the composer's instinct for exposition. The idea of a tonic is at variance with nature's teachings. Everything is *dominant*—the musical expression, as understood, is somewhat inept—and its direction and alignment is no matter of incident.

The inter-relations of all possible diatonic scales

have never been clearly shown. These provide the essentials, naturally, of all modulations, and modulation is the sum and substance of *movement*, the vital consideration in music.

Further, when the student has grasped and assimilated his material he should be shown the innumerable tricks of his trade, particularly in the treatment of the tattered *clichés* of his art. There are many ways, purely technical, that enable a new and happy light to be thrown on passages conceived possibly in a commonplace vein, conferring on them a surprising distinction and character. Everything should be done to assist the student's imagination. He should not be expected to work as others have worked, but to work as his will and his individuality direct him; and the method of helping him to attain this desideratum, by an exposition of the possibilities of the technical tools in his workshop, is anything but as elaborate and complex as the existent text-books insinuate. Not 'What has been or may be,' but 'What *can* be' should control its contents and revelations!

(Concluded.)

THE CHORALE MELODIES OF BACH'S 'ST. MATTHEW' PASSION.

BY ARCHIBALD W. WILSON.

(Continued from May number, p. 242.)

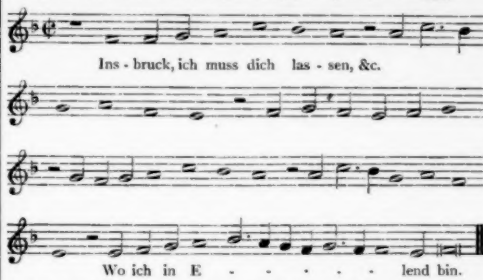
(3) 'O Welt ich muss dich lassen' ('O world, I must leave thee,' Nos. 16 and 46). The earliest record of this melody dates from the last quarter of the 15th century, when it appeared as the soprano part of Heinrich Isaak's four-part setting of the Wanderlied, 'Innsbruck ich muss dich lassen.' According to Böhme, it is probably an old folk-melody.* Otto Kade, on the other hand, has maintained that if Isaak had been making a contrapuntal setting of a melody he would have given it, according to the prevailing custom, to the tenor voice. In a paper published in 1873 he stated his opinion that the tenor part of Isaak's music is the old and principal melody, and that the melody in question is one of the added parts. Böhme, however, declared that this view could not be accepted until the tenor part could be traced and shown to have had an independent origin. The chorale melody is first found allied to a sacred text in 1505. In a Munich codex of that date mention is made of 'a little song to SS. Anna and Joachim in the tone, *Innsbruck ich muss dich lassen*.' In 1555 Hesse wrote his funeral hymn 'O Welt ich muss dich lassen'—a 'sacred parody' of the original Wanderlied. Text and melody appeared together in a separate print on two leaves. In 1598 they were incorporated in the *Eisleben Gesangbuch*. About the year 1663 Gerhardt wrote in the same metre his evening hymn 'Nun ruhen alle Wälder' ('Now all the woods are resting'). The melody is still associated with both these hymns.†

The conclusion of Böhme's historical account may be thus summarised: 'So has the simple folk-tune lived its life; sung, first upon the high road by workmen sad to leave their native town, then in the church and in the home on occasions both of joy and sorrow; later, as a sacred *Abendlied*, played from the church-tower by cornet and tower-horn and still sung in every Lutheran church.'

* See 'Das Altdeutsches Liederbuch,' No. 254.

† Towards the end of the 17th century this melody, like most others, lost its original, varied rhythm and acquired the more equal motion that characterises the modern hymn-tune. The question has lately arisen as to whether we should restore to the chorale melodies their old rhythmic variety or retain them, as we have received them from Bach, subject to the principle of uniformity of note-values.

SOPRANO PART OF ISAAK'S SETTING (from the 1540 edition of Forster's collection of Four-part Songs, first published in 1539).



(4) 'O Lamm Gottes unschuldig' ('O Lamb of God most stainless,' No. 1). There was in Bach's time in St. Thomas's Church, at Leipsic, a small gallery under the chancel arch. Here, it is thought,* were placed the boys to whom it was allotted to sing the chorale 'against the multitudinous polyphony' of the two full choirs, stationed in the great organ loft at the west end. The text of the chorale is a version of the *Agnus Dei*, written by Nicolaus Decius,† Evangelical Preacher at Stettin. It first appeared in Slüter's *Gesangbuch* of 1531. The melody was first printed in Spangenberg's *Gesangbuch* of 1545.‡ Its origin is doubtful. It may well be that Decius himself composed it, or, as was the case with the melody to his German Gloria, 'Allein Gott in der Höh' sei Ehr', founded it upon phrases from plain-song.

(5) 'Was mein Gott will das g'scheh' allzeit' ('May God's will always be done,' No. 31). The German Reformation brought folk-song into religion. Luther himself chose the melody of a popular riddle-song for his Christmas hymn, 'Vom Himmel hoch da komm' ich her.'§ These folk-tunes are not all indigenous. Among them are some from France and Italy. 'Any foreign melody' says Schweitzer, 'that had charm and beauty was stopped at the frontier and pressed into the service of the Evangelical Church.' In 1529 Pierre Attaignant, a celebrated music-engraver at Paris, published a collection of songs, 'Trente et quatre chansons musicales.' In it appeared the words and four-part music of the love-song, 'Il me souffit de tout mes maux.'

A few years later the melody of this little French song was incorporated in a hymn-book of the Reformed Church of the Netherlands, entitled 'Souterliedekens' ('Psalm-songs'), in which it is set to the 128th Psalm. It is next found in Rhaw's *Gesangbuch* of 1544, set to the chorale, 'Was mein Gott will das g'scheh' allzeit.'

FRENCH FOLK-TUNE (1529), 'Il me souffit de tout mes maux.'
(See Böhme's 'Altdeutsches Liederbuch,' No. 640.)



* See Spitta's 'Life of Bach,' vol. ii., p. 564. The present organist of St. Thomas's Church is of the same opinion.

† His real name was Rovesch or Von Hofe.

‡ According to Zahn another form of the melody appeared in 1542.

§ As, however, the melody still continued 'to haunt every tavern and dancing-booth' it had to be rejected, and was replaced by the fine one, probably Luther's own, which has ever since been associated with the hymn.

(6.) 'O Mensch bewein' dein' Sunde gross' ('O man, thy heavy sin lament,' No. 35). This movement, 'almost incredibly enriched by every known resource of art to intensify expression,'* is in the form of an organ chorale-fantasia, and stood originally at the beginning of the 'St. John' Passion. The chorale melody first appeared in the Strassburg 'Deutschen Kirchenamt' ('German church-office') of 1525. There it is set to a hymn on the 119th Psalm, written by Greiter, monk and choir-singer of Strassburg Cathedral. In the same year it was set to the Passion hymn from which it took its name. The melody soon won great popularity. In the 'Heidelberg Gesangbuch' of 1573 it is assigned to no less than thirty-two hymns.

(7.) 'In dich hab' ich gehoffet, Herr' ('In Thee, Lord, have I hoped,' No. 38). The text of the chorale is a version of the 31st Psalm, written about the year 1533 by Adam Reussner. Bach here has introduced the fifth verse, the first line of which is 'Mir hat die Welt oft zugericht.'† The melody was composed by Seth Calvisius.‡ It first appeared in Sunderreiter's 'Davids Himmlische Harpfen' of 1581; then in Calvisius's 'Hymni sacri Latini et Germanici' of 1594. In Schein's 'Cantional' of 1627 it had assumed a form differing but little from that which Bach has used. Reussner's hymn is also associated with another melody, an organ arrangement of which occurs in Bach's 'Orgel-büchlein':

(See Zahn's 'Die Melodien, &c.,' No. 2461a.)

SETH CALVISIUS, 1581.



(8.) 'Werde munter, mein Gemüthe' ('Be joyful, my soul,' No. 49). Both words and melody of the chorale—the former written by Johann Rist, the latter composed by Johann Schop—appeared in 1642. Bach here has used the fourth verse, 'Bin ich gleich von dir gewichen' ('Although I have forsaken Thee').

In the preparation of the text of the 'St. Matthew' Passion Bach had the co-operation of a poet who, though he lacked deep feeling, was yet a skilled and sympathetic writer of sacred verse. How much of the text is due to Bach and how much to Picander cannot be exactly stated. The original verses are the work of Picander. The fact that he several times published these alone suggests that he had no particular interest in the rest of the text. Bach certainly chose the chorales. 'It is just in the insertion of these chorale strophes,' says Schweitzer, 'that the full depth of Bach's poetic nature is revealed. It would be impossible to find, in the whole of the hymns of the German Church, a verse better fitted to its particular purpose than the one Bach has selected.'

* See Parry's 'Life of Bach,' p. 270.

† The verse may be literally translated thus: 'The world has oft made havoc of me with wicked net of falsehood and deceit and with secret snare. Verily, Lord, take hold of me in danger and protect me against treacherous malice.'

‡ See Dr. C. Sanford Terry's 'Bach's Chorals,' p. 16.

THE MELODIC POVERTY OF MODERN MUSIC.

BY HUGH ARTHUR SCOTT.

By melodic poverty I mean not only the lack of melody proper, but of thematic interest in general.

As regards the lack of actual melody the complaint is as old no doubt as music—or thereabouts. Probably if we knew the truth there were grumbings on this point even among the Cave-dwellers, and prehistoric progressives doubtless had to defend themselves, even as Schönberg and Stravinsky to-day, against the gibes of their less enlightened contemporaries. And from that time to this the charge, as we may well believe, has never been lacking. In recent times certainly it has been common enough. Nothing is more familiar than the cry of the uncultivated, or semi-cultivated, amateur that there is no melody in classical music, and in nine cases out of ten, it may be agreed, it means nothing more than inability on the part of the objector to appreciate the less obvious melody of the great masters and the primitive preference of the musical illiterate for square-cut tunes of the cheaper kind.

But as there are melodies and melodies, so also there are different kinds of tunelessness, and I am concerned just now, not with Bach's indifference to rag-time or the inferiority of Beethoven's tunes to those of, say, Mr. Nat D. Ayer or Mr. Leslie Stuart, but with the neglect of melody of the right sort and the really legitimate kind by modern composers of the more serious order. For no one will be disposed to deny that while serious music is often independent of melody in the more obvious sense, yet even in the most serious music there is—to put it moderately—a legitimate place for it, as countless examples from the great masters attest. From Bach onwards all the most eminent composers down to comparatively recent times have been great melodists in the popular as well as in what may be called the classical sense—that is to say, have been inventors of fine tunes of the square-cut, symmetrical kind, which even the least cultivated hearer can recognise and enjoy as such.

Bach did not put tunes of this kind into his fugues, certainly, or into other works in which they would have been out of place, but he could always provide them when he wished to—instance such things as the slow movement of the Violin Double Concerto, the great Air for the G string (so-called), the lovely song 'Mein gläubiges Herz,' and numerous other examples which could be quoted. What a melodist, in the more restricted as well as the wider sense, Handel was no one needs telling, while it is equally unnecessary to labour the point in the case of the creator of 'Le Nozze' and 'Don Giovanni.' Haydn again is full of tune of the most shameless kind, and Beethoven's powers under this head are known to all.

At the same time Beethoven demonstrated more powerfully perhaps than any other composer who has ever lived, putting aside Bach, how entirely independent of tune in the popular sense is the greatest music—how the very noblest music may be written from which tune or melody of this obvious, four-square kind may be absolutely lacking. Countless examples could be given—in fact the greater number of Beethoven's noblest inspirations fall within this category, beginning with the immortal opening subject of the C minor Symphony itself, which not only has no pretensions to be considered a tune, but could not even be reckoned a melodic fragment. Indeed the thematic resources of the classical composers as developed by Beethoven and exhibited in his works might be classified roughly under three heads.

In the first place you have themes which, without being melodies or possessing even any melodic charm, are yet so original and characteristic that they are just as distinctive and attractive to the hearer—and for the purposes of treatment and development even more useful to the composer. The best known example of this class is doubtless the famous C minor Symphony theme already referred to, though this is only one of scores and scores which could be quoted.

Secondly, there are themes composed of melodic fragments which without being complete and rounded tunes are yet full of charm and beauty in themselves. In the purely melodic sense and apart altogether from the question of harmonization, treatment, or development. The opening subject of the Pastoral Symphony supplies a good example in this case. It is not a tune or even a melody (if one may draw a distinction between the two), but it is eminently tuneful and melodious, and as such is a theme quite different in character from the rugged, uncompromising, absolutely non-melodic fragment which does duty in the case of the C minor. In the same class might be included too the opening of the Eroica Symphony, though the melodic element is hardly so pronounced in this case as in that from the Pastoral.

Thirdly, there are full-blown tunes of the completely rounded and symmetrical order, of which the best-known example in the symphonies is of course the great tune which constitutes the crown and climax of the mighty Ninth.

For simplicity's sake, however, we may ignore the subdivisions and speak simply of two broadly distinctive classes of themes—(1) the non-melodic, and (2) the melodic; and I should be disposed to say at a rough computation that down to comparatively recent times the two different types were employed by the leading masters in the ratio of about six of one and half-a-dozen of the other—though investigation would go to show no doubt that most composers have their own preference and tendencies in the matter. What is certain, however, and what I am more particularly concerned to point out at present, is that all the great classical composers of the past have been able to produce themes of both kinds—the melodic as well as the non-melodic—as they have required the one sort or the other.

It would be tedious to multiply examples in illustration of such a familiar fact, for no one assuredly will be bold enough to deny that Schubert, Schumann, Chopin, Mendelssohn, and the rest were all plentifully endowed in this matter, while down to comparatively recent times at least no less could certainly be said of all their more famous successors. Take Wagner for instance. While his methods did not leave much room in the ordinary way for full-blown tunes, yet as we all know he could provide these without the smallest difficulty, and of the noblest quality, too, when he wanted—in proof whereof it is only necessary to recall such things as the Schusterlied and the Prize Song from 'Die Meistersinger,' while as to melodies of the fragmentary type, they are to be found in the richest profusion on almost any page of his scores.

Certainly Wagner was a greater melodist than Brahms, though the latter could also do good work in this way when he chose, which was, however, not very often, except in the case of his songs, and even in them not by any means always. Yet the author of such songs as 'Die Mainacht,' 'Meine Liebe ist grün,' and countless others which might be named, could certainly not be reckoned deficient in the melodic gift, even if he was less disposed to use it in the shape of definite organized tunes in his ordinary instrumental

works than some at least of his predecessors. And in the case of the less important masters of the same period, such as Tchaikovsky, Grieg, Dvorák, Smetana, and the rest, the same no less emphatically applies.

Coming to composers of the present day, we are struck at once with an altogether different state of things. So far at least as most of the younger men are concerned, it might almost be said that actual rounded tune has ceased to exist altogether, while thematic interest of even the non-melodic kind is only a degree less hard to find. You get themes of a sort, no doubt, but how little they go for! How little importance the composer himself seems to attach to them as a rule! Rather they seem to be employed more often than not merely as a means to an end, almost as an unavoidable necessity, if not a necessary evil, and not, as in the case of the older masters, with any thought of their being in any way arresting or beautiful in themselves. Material seemingly goes for nothing, and treatment is absolutely everything. Nay, it might almost seem with some to be reckoned a point of honour to select deliberately the most forbidding material, as if with the misguided notion of bringing out all the more clearly in this way the skilfulness of the treatment. Music of this kind might be likened to exquisitely-wrought jewellery, the effect of which is almost entirely destroyed by the wretched quality and unattractive character of the stones and metals employed in its making. Or better, perhaps, one might liken it to poetry developing with the utmost elaboration and literary art the most insignificant ideas. The maximum of skill and labour is expended on the treatment of the least worthy themes.

Debussy and Ravel supply cases in point, though they are by no means the worst offenders. Their scores might be considered to be teeming with melody and thematic interest, indeed, compared with Schönberg's, while Scriabin in his later works seems to get sometimes almost as near to the irreducible minimum in this respect. And the leading of these bigger men is faithfully followed by the smaller fry. It seems in fact to be the exception rather than the rule to find anything approaching a really attractive theme in the older sense of the term in the music of any composer belonging to what may be called the ultra-modern school. The fact is so notorious, indeed, that I imagine few would be disposed to dispute it.

I do not say, of course, that examples to the contrary might not be found here and there; but speaking broadly, it can hardly be gainsaid, I fancy, that the themes favoured by the most 'advanced' composers of to-day are utterly different in this matter of character and charm from those of the great masters of the past. And by this I do not mean merely that the type of theme has altered, for there would be nothing surprising in that, but that thematic interest itself has practically ceased to exist or even to be striven for. The difference is one, not of degree or of character, but of kind. Whereas in the old days you had definite themes which if not necessarily melodious were at least always characteristic and arresting in some way or other, to-day you have as a rule not even an attempt at anything of the sort.

Such a state of things is very remarkable, and would indeed be almost incredible if the facts did not attest its existence. For by ignoring in this way the claims of melody and thematic interest the composers of to-day are deliberately relinquishing, without the slightest corresponding gain, what should be one of their most invaluable resources. To realise this it is needful only to recall how all-powerful is still the effect of definite melody even in the case of the most serious music and the most highly-cultivated hearers.

No experience is more familiar indeed than to observe how even the severest and, so to speak, most 'classical' audience is stirred directly a bit of obvious tune makes its appearance. Is it Bach's double Concerto? It is the song-like slow movement which invariably produces the greatest impression on most. Is it a Beethoven Quartet—say the great posthumous example in B flat major? Once more it is the melodious Cavatina which will inevitably make the most powerful appeal to the majority. Is it 'Die Meistersinger'? Learned and unlearned alike are probably agreed that the most supremely beautiful page of the whole work is the Quintet, based directly on the Prize Song; no one, at all events, would deny that it is one of the most beautiful. And such instances could be multiplied indefinitely. Whenever the composer is most lyrical, the most definitely melodious, he will almost invariably produce the maximum effect. By general consent these are reckoned the choicest pages of all—the supremest inspirations. Nor is it necessary to consider at the moment whether the majority are right in holding this opinion or not. I am concerned just now merely to point out that this at any rate is the general view.

And taking composers instead of works you find the same standard of judgment adopted. The greatest praise which can be bestowed on Mozart by most is to say that he was a master of melody. Is Schubert in question? He is referred to at once as a supremely gifted melodist. Does Dvorák's name come up? His exceptional endowment in the same respect is inevitably cited as his chief claim to distinction. Is Brahms voted dull by many? The principal reason probably is because he was so much less gifted in this way. And no less applies to composers still living. What made the prodigious success of 'Hänsel und Gretel'? More than anything I suspect its stores of pretty tunes—for all the clever treatment of them would have gone for little if they themselves had lacked interest and charm. If Strauss does not deal very largely in definite melodies, very strong and characteristic themes are at any rate one of the leading features of his work. Elgar is distinguished in much the same way, and so far as the general public is concerned owes the unique popularity which he enjoys as a serious British composer almost entirely to his gifts as an inventor of good tunes which everyone can get hold of.

Then among the younger men it is not without significance that one of the most successful—practically the only one indeed who excites anything like genuine enthusiasm in the concert room—is Percy Grainger, whose music is strikingly, one might even say aggressively, tuney, and in virtue of this fact secures an amount of success as a rule which in the opinion of some is even in excess of its deserts. But this only serves to illustrate still further how great is the power of tune and melody and to make one wonder all the more why such a potent resource should suffer such amazing neglect at the hands of so many modern composers.

I am not suggesting that they should not write music of what may be called the non-thematic type when they are moved to do so. On the contrary music of this type has always existed, as I have pointed out already—even if in the past it was of a very different order from that which is being produced so copiously to-day. But in no previous age has it been favoured exclusively. Even granting that the current examples in this style are all that their warmest champions can say, why need such an overwhelming proportion of modern music be cast in this particular mould?

It is really a problem which should be seriously investigated in the interests of the musical community

at large. I am not thinking now of the more wild experimentings of the Schönberg and Busoni schools, or the sheer anarchism of Ornstein and his fellow 'futurists', but of what might be considered the ordinary everyday output of what passes as normal modern music by such men as Debussy, Ravel, Florent Schmitt, Delius, Cyril Scott, Frank Bridge, and scores of others who might be named. Much of it is beyond doubt exceedingly clever in the technical sense, and also it comprises of course music of the most widely different kinds, but it all seems to have one common characteristic in its studied disregard of the claims of definite melody and thematic interest; and it would be really interesting to know the cause.

Is it a case of deliberate abstention, lack of inspiration, or what? Some years ago a well-known musical comedy composer caused considerable stir by some remarks which he made on this subject of melodic inspiration in classical music. All the serious composers, he declared in effect, would give anything to be able to write one of the despised popular tunes of the day which take the town by storm, but they couldn't do it to save their lives. However that may be, it is certain that they could do a great deal better than they are doing at present in this matter of thematic invention if they tried; or, at all events, it is to be hoped so. It is indeed impossible to believe that some of the examples of the sort which I have referred to can represent the best that modern musicianship is capable of under this head. Yet if this assumption is correct, what is the explanation? Why do not the composers in question give us something better?

One possible explanation, I am disposed to think, is to be found in that misguided fear of being too readily understood which seems to obsess such a number of the composers of the present day, and in virtue of which many would, I verily believe, rather be obscure and unattractive than beautiful and obvious. For these vague, amorphous, characterless themes favoured at the present time undoubtedly lend themselves more readily to treatment of the cryptic and supersubtle order than those of a more straightforward and definite cast.

But whatever the cause, the fact itself is hardly to be gainsaid. And what is more, the composers themselves suffer hardly less on account of it than the public; for I think there can be little doubt that to this circumstance is largely due that lack of popularity and appreciation which so many have occasion to lament to-day. This is indeed one of the most striking and significant facts in connection with the musical world at the present time: the amazingly small number of the many serious composers before the public who can be said to enjoy any sort of real popularity. Many of them doubtless have acquired considerable reputations in virtue of the steady output of ambitious works possessed of more or less technical cleverness. But though these works may be listened to with respect at the time of their production, and spoken of in more or less flattering terms by the cognoscenti, few ever want to hear them again, and in nine cases out of ten they never are heard again.

The explanation, I am convinced, is largely to be found in their lack of melody and their general thematic poverty. They do not satisfy what is one of the fundamental requirements of the average hearer—to wit, if not actual melody and tune, at all events thematic interest of some sort or other; and in default of this they go for nothing. They may be as clever as you like in the technical sense, but they afford no genuine enjoyment to even the most cultivated and well-disposed hearer, because so hopelessly deficient is this all-essential requisite. They possess in many

cases every qualification for success except—the one thing needful, in the shape of thematic inspiration. The musical public at large is as fond of tune to-day as ever, but it no longer obtains it. It asks for bread and gets—a colourable imitation which bears about the same resemblance to the genuine article as the German war-bread. The hungry sheep look up and are not fed but, 'swollen with the rank mist,' are invited to accept this diet as satisfying and nutritious under the blessed name of—atmosphere!

Is it surprising in the circumstances that music of the type in question enjoys in general so little real favour? The point is that it is really in a sense a different kind of music altogether from anything that has been known before—different not merely in the sense that Beethoven is different from Bach, Brahms from Beethoven, and so on, but different in the sense that for the first time what has hitherto been regarded by composers of every school as one of the indispensable elements of the art, namely thematic interest, is deliberately ignored. For the first time in the history of modern music composers seem to have deliberately forsworn the creation of tune—to have confessed themselves either unable or unwilling to continue the production of what has always been recognised hitherto as constituting one of the supreme tests of musical creative power. Here is surely a very extraordinary state of affairs, and one which warrants more attention than it has hitherto received.

WHAT OF ENGLISH MUSIC?

BY CHARLES KENNEDY SCOTT.

'A committee has been formed, under the patronage of highly-placed personages, with a view to encouraging the introduction of Russian music into the United Kingdom.'

(From a memorandum issued by the newly-formed Russian Music Committee.)

'A few English musicians have been meeting recently to discuss the formation of an English Music Society, which should attempt the consolidation and furtherance of a national outlook on our own music. Such a Society would also act as a needful check to efforts like the above, from which we are in danger of substituting the yoke of a friendly for, at the moment, that of an unfriendly power.'

'It is surely undesirable that German, Russian, or any other foreign music should exist with us as a settled and vested enterprise, though in its subordinate relation to our own national activities it is welcome. To show hospitality is praiseworthy; to let it operate against our rightful interests is reprehensible. Our first duty is to ourselves.'—C.K.S.

At a time when we are defending our political existence, it is opportune to consider whether we should not fight for other things also—things even more precious to us than material possessions. We are aware of foes without. Are we sufficiently alive to more insidious, disintegrating forces which lurk within?

We own an imperium over, I believe, a third of the globe. Where is the musical soul, proudly-poised, clear-eyed, alert, which should parallel such a gigantic phenomenon, or adequately reflect, even, the spirit of that more limited but not unimportant area which we call England? In truth it might have been said (it is fortunately less true now) that we had gained the world only to lose this soul.

Yet such a soul was apparent once; and it is imperative that we should redress the follies by which we lost it, if we would reassume, thoroughly, that healthy activity of body and soul which, as Aristotle said, is the true condition of happiness.

How did we lose so precious a possession? Briefly, by forgetting our own traditions and achievements; by forgetting that the musical impulse of a country must be rooted in the racial emotions of its folk; by forgetting that professionalism is no substitute for what should be a general love and interest; by forgetting that though the easy way is to live parasitically on the labours of foreign composers, its result is to atrophy native power, and, in the end, prevent even the discrimination of that which we thought so luxuriously to enjoy.

Are these assertions true? Assuredly. Till the end of the 16th century—it may be during the 17th—we had a glorious school of English music. In the main we produced what we consumed, and had enough and to spare even for others. Then with a fashion set for foreign music (which took shape so disastrously under Charles II.), we followed false gods, and gave them habitation here. We persuaded ourselves that the genius of France was our genius, that Handel was our Messiah, and Mendelssohn our true prophet; and finally lost reason to the extent that a composer such as Gounod could deal with us as he chose. Meanwhile a few individuals and societies, who in no way represented English taste, kept alive a well-intentioned but more or less innocuous enthusiasm for our old madrigals and the like; and, what was more important, our village life stored and treasured for us a wealth of native song, unsullied by foreign elements, the very spirit of England and of her folk (though we did not realise this till a decade or so ago, which may be taken as an eloquent commentary on the absolute divorce between English music, as practised by her musicians, and the English soul).

Fortunately we are moving towards happier conditions. It is our business to accelerate the movement. The time is propitious, and must be taken by the forelock.

It may be said at once that with the complex developments of modern life, the easy intercourse of one nation with another, and the almost overwhelming resources of present-day art (through which sincerity of utterance may well fail), it is difficult to arrive at a *rationale* of nationalism that will stand every test of criticism. A musician of undoubted excellence, like Delius, though born in England, may be hard to place in any national category; another, like Cyril Scott, may seem to have no predecessor among his own countrymen in the line of his special style. In short, individuality must be reckoned with as well as nationality; and much discussion will turn upon the relative claims of these two factors.

But this much is certain: Individuality, however great, cannot be independent of influence. The mightiest artist, as someone has said, has always a thousand others behind him—and this not only in the matter of artifice but of spirit; and the problem for us is so to organize our musical life that the right influences pour in upon us,—on composer, executant, and public alike.

What should those influences be? To answer this we may ask another question, What is art for? Different replies may be given. This is surely the most commendable: To interpret national life; to raise national feeling into a religion, so that *vox populi* becomes for us, in very truth, *vox Dei*.

The individual who has received influences from the world as a sort of huge no-man's land, may by the force of his genius (though it will seldom happen) transmute those influences into forms of beauty. But such forms will be of hybrid growth, indicative of nothing save themselves, and they will revert to type the moment *natural* conditions

play upon them; the moment they are, as it were, placed in the open, and have to submit to the fresh, clarifying breezes of a really representative culture. Such art is unstable. It has no roots; no hold in the past; no possibility in the future. It remains what it is, a thing of exquisite beauty perhaps; but of a beauty which cannot transmit its secrets, or develop its nature through a series of growths. It ends where it began.

How different it is with the firmly-rooted forms of national music; with that very music of the Russian school (the merits of which appear to be so evident to the English public, but its origins so unapprehended). Based upon the language of a people, upon its folk-song, it becomes a way of thinking characteristic of that people, and an influence moulding the character of each successive generation that arises to represent it, so that, although we may not know the artist, we know whence the art came.

In such a way does art go from strength to strength; and in reality it is from this strength, though we may not be aware of it, that the individualist profits, though by the nature of his profession he is prevented from contributing to the common stock.

Nevertheless it will always be true that, even in national art, beauty will be the only test. We certainly do not want a weakening of the critical faculty in the interest of a merely make-believe nationalism. As high æsthetic standards are required in English music as in any other; and if they fail, to that extent English music will fail too. But those standards will best be discovered by developing our own resources, rather than by adopting those of a foreign habit. Yet it were better for us even to say of our music, 'It is a poor thing, but mine own,' than 'It is a splendid thing, but, effectively, my neighbour's.' From which this policy emerges: Let our musical heritage be made clear to all; let the Church music of Tallis and Byrd sound in our ears; let our Elizabethan madrigals be witness to the fact that, in the words of Thomas Ravenscroft (of that time), we could 'surpass the tuning of any string' which the foreigner 'ensampled' to us; let us know of Purcell, and of any of our musicians who have produced beautiful work and reflected in any vital way an English spirit. And, throughout, let the fullest scope be given to an individual sense of value. But, above all, let us go to the source, and drink deep of the pure waters of our folk-song; let it be taken in by our children, almost with their mother's milk; let it be remembered as a sort of spiritual standard in our musical institutions and throughout the whole range of our musical activities.

What the result might be no man can foretell. But that it would yield finer fruits than we were able to gather during the centuries when we forgot such principles as these may safely be predicted.

THE GLASTONBURY FESTIVAL SCHOOL AND ITS WORK.

BY RUTLAND BOUGHTON.

Starting, as we did, on the very day of the outbreak of war, and carrying on all the foundational work in the teeth of increasing dearth of men and constraint of money, it might seem as though the Glastonbury scheme for a National School of Music-Drama were doomed from the beginning. And yet to all who have been in the know as supporters or helpers, it has been evident that some of the very forces which threatened us with failure have turned out to be factors of success.

In the first place it was announced, with great flourishes of newspaper-trumpets, that the theatre was to be erected forthwith and inaugurated with performances of an Arthurian music-drama, the theatre being specially designed for a new treatment of the chorus on the lines of my experiment in 'dancing scenery' at Bournemouth in 1913. Lucky indeed for us was it that the theatre was not built at that period of the work. What stage-knowledge I then had was promiscuous or theoretical—gained by looking on at rehearsals during three years in the band of the Haymarket Theatre, or from the ordinary spectator's point of view at Covent Garden and Bayreuth. I had yet to learn the thousand and one details of a stage by actually producing operas. And as that happens theories are modified, new knowledge is acquired; and whereas before I had a fixed idea upon the use of the chorus, now all sorts of possibilities present themselves. Out of these it is possible that something will stand out more clearly and grow to a definite head; then it will be time enough to decide on the form the theatre shall take.

Another good thing the delay has done for us has been to enable us to develop along more individual lines. Had we opened with a full-blown cast of London singers, inured to the traditions of Covent Garden, I should certainly have known that they were not always doing what I wanted, but I should have been puzzled to tell them exactly what to do. As it is, we are developing a style suited to the kind of work we set out to perform, and have already produced in Irene Lemon, Gladys Fisher, and Arthur Jordan dramatic singers who are in *our* way nearly perfect, and (judging by Arthur Jordan's success in London the other day) not unfitted to take a considerable place in the greater musical world outside the work here. And now, when we secure the help of London singers (and we have been very lucky in that respect) we not only learn from them, but we are able to indicate to them the particular lines of greater reserve, intimacy, and the conception of form which we are trying to develop. That this should have been evident to an outside party was a source of much pleasure to us. The musical critic of *The Times*, in an article on the work last August, remarked:

Obviously such singers as Mr. Frank Mullings and Madame Gleeson-White, who played Tristan and Isolde, can do much by sharing their experiences. Less obviously, but no less really, the new-comers who may never have been inside an opera-house, much less on its stage, may help the older hands by their very inexperience.

The chief thing that well-known singers come to realise in their work here is the greater beauty of subtlety and reserve. A course of playing in a large opera-house with a Wagnerian orchestra, but no Wagnerian covered orchestral pit, is enough to take the edge from the finest sensibility. So it happens there is a give and take in the relationship between our people and the well-known artists who come to help us; and a critic in *The Ladies' Field* said, apropos of the Christmas production, that 'one is not aware of any vital discrepancies between their work and that of a great artist like Mr. Frank Mullings.' And of course it must be remembered that the greater part of our members spend their days in work the reverse of musical. When Mr. Kennedy Scott was with us at Christmas he suggested that more individual tuition should be given. The committee has accordingly made plans for the foundation of a number of scholarships. These, the dancing lessons, and the weekly meetings for the practice of opera, should bring us another step or two nearer to our

goal. And, not actually allied, but inevitably working to the same end, we have Mr. David Scott's choral class, the Orchestral Society, and the weekly play-reading by members of the Literary and Dramatic Society.

Yet another advantage which this war has brought to us is to make us realise what we mean when we say we are out for a National School of Music-Drama. This is no mere Jingo cry to foist second-rate British music upon our audiences in their disinclination for any first-rate music which may happen to be German. That we have shown by the Gluck and Wagner music we have staged. It arises rather in a few of us who cannot help feeling that if we are to create and perform operas we shall be well advised to do so in a simple, natural, straightforward manner, expressing ourselves by means of those subjects and that musical idiom which lie nearest to us. So we shall be the more likely to appeal to those who are interested in such kinds of art. And if, as will probably happen for a time as a result of this war, British and American people have no great desire to visit Bayreuth, I hope that we may have something here to offer them in its place—something less pretentious, certainly. I am not very anxious to emulate the realism of the Wagnerian stage; but, then, our very poverty will prevent that. We lay out our performances to leave a good deal to the imagination, using screens, curtains, or decorative back-cloths instead of scenery, and making no attempt at historical or antiquarian exactitude. A hut scene is shown by curtains, a few sticks under a tripod with a cauldron and a couple of old boxes, a deep red spot of limelight on the sticks, and singers who seem to lose their identity in their part, having no fear of using a natural scale of gesture or of singing softly; and, as more than one musical critic has observed, 'right through the festival the words of the various works could be heard.' We issue no word-books.

The initial stage of this movement is over. We now enter upon the long period of steady attempt at improving our forces. To that end we need all the help we can get. We can succeed much more thoroughly if we can divest the scheme of its present tendency to become a one-man-show. That is no will of mine, though I am naturally glad to get my works produced. But other composers of operas are badly wanted by us. The chief thing is they must be prepared to come and help to stage their works for themselves. Last August we produced a beautiful one-act opera by Edgar Bainton, but the Germans would not allow him to be present, and in his absence we were placed in the quandary of a choice between the mutilation of some of the music and allowing it to remain as a hindrance to the dramatic success of the work. Only the composer can decide in a case of that kind, and after the war we shall look to Mr. Bainton for help; and any composers who are willing to join in the work here will, I feel sure, learn more about the making of operas during the preparation than in years of musical study without such stage experience.

[A short report of the Easter festival is given on p. 298.]

The South Place Ethical Society's Sunday Concerts continue to provide sumptuous feasts of the best music performed by artists of the front rank. Admission is free, but there is a 'silver collection,' the notice regarding which on one programme immediately preceded 'The Deluge' by Saint-Saëns. We hope the suggestion was adopted by the audience.

B

Occasional Notes.

MEMORIAL TO
THE LATE
SIR GEORGE
MARTIN.

Friends of the late Sir George C. Martin (organist of St. Paul's Cathedral) have felt that a very wide circle would be glad of an opportunity of showing their appreciation of the great services rendered by him both to St. Paul's and to the Church at large. The Dean and Chapter have consented to a memorial tablet being placed in the Cathedral, and a committee—which includes the Archbishop of Canterbury, the Archbishop of York, the Bishop of London, the Dean of St. Paul's, the Lord Mayor, Mr. Balfour, and the heads of the profession—has been formed for the purpose of carrying out this object, and with the hope that there will be so generous a response to its appeal that a substantial presentation may also be made to Lady Martin. Donations should be sent to the Rev. W. P. Besley (hon. secretary), 9, Amen Court, St. Paul's, E.C.; or to Mr. E. W. Nicholls (hon. treasurer), 25, Bickenhall Mansions, Gloucester Place, W.

ENGLISH LIBRETTOES FOR OPERAS.
The question of English librettos for operas is a live one just now, if only because of the highly commendable enterprise of Sir Thomas Beecham. A letter on the subject from Mr. Frederick Corder appeared in the *Daily Telegraph* of April 28. He asks:

Is it not time that the sneers at operatic librettos, and especially the English translations thereof, were given a rest? Every time an attempt is made to provide opera in English we have the same old discussion, which ends in the absurd statement that opera texts ought not to be translated, and cannot be translated. Why should England—the country with the most copious and beautiful language—be the only country in the world to take this view? And why are we content to have German, French, Italian, and Russian seasons of opera, in which the works are often presented in other languages than the original, yet find nothing wrong? The theory seems to be that an opera libretto is a beautiful thing, provided we don't understand it. When we do it becomes grotesque and ridiculous. The English opera-goer doesn't mind whether the tenor sings 'Je t'aime,' 'io t'adoro,' or 'Ich liebe dich,' though all three sound quite different; but if he hears 'My heart is thine'—which is much more mellifluous than either—he wants to laugh.

He points out that the curious prejudice against English opera is almost confined to London, where the metropolitan *dilettanti* have been so accustomed all their life to the easy task of listening to music without the trouble of words, that they hate to have them forced on their intelligence. Mr. Corder concludes by saying that

Whether the opera be a native or a foreign one, I maintain that to sing it in a foreign language is to lose the better half of it. That there have been in the past only too many operas by eminent composers the original librettos of which are mere drivel cannot be denied; but skilful translation can go a long way to improve these, and in many cases has done so. That we have had some miserably inadequate librettos native and translated is also true, but this could easily have been obviated by paying a better price. The translations in Boosey's and Novello's collections of operas, done chiefly by John Oxenford and Lady Macfarren, were nearly all excellent, and if managers pass over these for commercial reasons that is no fault of the poor, sweated literary man. Among modern achievements the translation

of 'Hänsel and Gretel,' by Miss Constance Bache, is admirable, and never, surely, was a composer better served by his admirers than Wagner! Indeed, the recent version of 'The Ring,' by Miss Margaret Armour, is, I do not hesitate to say, of far higher literary quality than the original, and could easily be adapted to the music. The plain fact—and I ought to know—is that there are plenty of good librettists when they are wanted. I cannot resist the temptation of adding that I am—as chairman of the Society of British Composers—prepared to submit to anyone interested in the matter not less than four absolutely first-class English librettos of serious operas already set to music by four first-class English composers, none of which works, so far as I can see, have any immediate prospect of proving their worth.

The French papers have been speaking very sympathetically about the Band of the Coldstream Guards and its work under Captain Mackenzie Rogan. A writer in the *Figaro* adds an interesting appendix to his account. He says the only unhappy man in the audience was a French maker of military band instruments. 'Why so sad?' asked the writer: 'are they not your instruments they are playing on, and don't we all think they're beautiful?' 'Perhaps,' he said: 'but . . . 'But what?' 'I used to send a great many to England, and had a large stock ready when the War broke out, and now there is no call for them in England.' 'But does not the French Army want them?' 'No; they are high pitch.' This, as the French writer truly says, gives much food for reflection.

Church and Organ Music.

THE LATE MAX Reger AS ORGAN COMPOSER.*

BY HARVEY GRACE.

Although Reger's music is but little known in our concert-rooms, he had a considerable number of admirers among English organists, having long since made good his position as one of the greatest of organ composers, in spite of the obvious inequalities of his work. For this reason, his untimely death calls for something more than mere announcement, even at such a time as the present.

If mere fecundity were the test of genius, there would be no questioning Reger's right to a position on the highest of fame's pinnacles. We have no record of his activities during the past two years, but at the age of forty his Opus number had reached 123, besides which he had to his credit a long list of works without Opus number, and many arrangements. Mere Opus numbers may flatter, of course, but in the case of Reger, their multitude understates the quantity of his work, since many numbers comprise bulky sets of pieces. Op. 38, for example, consists of two volumes of folk-songs for male chorus, two volumes for mixed chorus, a volume of sacred songs for seven to twelve voices, and seven male-voice choruses; Op. 42, four violin sonatas; Op. 49, four sonatas for violin alone and two for clarinet and pianoforte; Op. 54, three string quartets; and Op. 79, fourteen (!) volumes of pieces for pianoforte, organ, violin, voice, &c. Bearing in mind the complexity of almost all his work, this amazing output points not only to immense industry and facility, but to an intellect of uncommon power. Probably it will also prove the greatest bar to his popularity, since his fatal habit of composing long after his wings had failed him and he had come to earth, ended in his music being an extraordinary mixture of inspiration and drivel.

* An Obituary notice appears on p. 290.

There is nothing quite like the dryness of Reger at his worst. Generally dryness is a negative quality: one is merely bored. With Reger it is positive—devastating. It does not send you to sleep: he uses it as a club, and hits you over the head with it. A few pages later he is perhaps giving you some glorious music. If he had but written half the quantity, and been a keener critic—!

The composer of to-day so frequently rushes to the orchestra as a means of expression that Reger must be accounted somewhat of a freak in having resisted its blandishments until his ninetieth work. (For orchestra alone, that is; Op. 21 and 71 are for chorus and full orchestra.) Since then he has written for it alone, and in conjunction with solo instrument, but his orchestral output in any case is so small as to be practically negligible. He has confined himself almost entirely to works for organ, voice, chorus, pianoforte, and strings. He is thus, perhaps, the only composer of our time who has built up a big reputation without the aid of orchestral or operatic works. Of his position in Germany it is only necessary to say that his works appear to have an enormous sale, that there is (or, at all events, was) a Reger Society, and that his fellow-countrymen have for a long time shown their appreciation of his music in the only way that matters,—by playing and listening to it.

In this country, as said above, there seems to be little interest taken in Reger outside the organ-loft. Some of his simpler organ works are by way of being well known here. His bigger works are hardly likely to make much headway among us yet awhile, partly because they are so aggressively German, and also because of their stupendous difficulty. A complete list of his organ music may be of use and interest. I hear of some new works produced during the war, but can get no particulars. The list is as complete as I can make it up to 1912:

- Op. 7—Three Pieces.
- Op. 16—Suite in E minor.
- Op. 27—Fantasia on 'Ein Feste Burg.'
- Op. 29—Fantasia and Fugue in C minor.
- Op. 30—Fantasia on 'Freu' dich sehr.'
- Op. 33—Sonata in F sharp minor.
- Op. 40—Fantasias on 'Wie schon leucht't' and 'Straf mich nicht.'
- Op. 46—Fantasia and Fugue on B-A-C-H.
- Op. 47—Six Trios.
- Op. 52—Fantasias on 'Alle Menschen müssen sterben,' 'Wachet auf,' and 'Hallelujah, Gott zu loben.'
- Op. 56—Five Easy Preludes and Fugues.
- Op. 57—Variations on 'God save the King,' and Symphonic Fantasia and Fugue.
- Op. 59—Twelve Pieces.
- Op. 60—Sonata in D minor.
- Op. 62—Twelve Monologues.
- Op. 65—Twelve Pieces.
- Op. 67—Fifty-three Easy Choral Preludes.
- Op. 69—Ten Pieces.
- Op. 73—Variations and Fugue on an Original Theme.
- Op. 79b—Thirteen Short Choral Preludes.
- Op. 80—Five Easy Preludes and Fugues, and Twelve Pieces.
- Op. 85—Four Preludes.
- Op. 92—Suite in G minor.

Without Opus number:

- Introduction and Passacaglia in D minor.
- Three Pieces.
- Suite in E minor.
- Arrangements of Bach's Two-part Inventions.
- Arrangements of Fifteen of Bach's Clavier Works.

Reger is popularly regarded as an iconoclast; but I think this is a delusion, based on the fact of his being

so frequently noisy and discordant. So far as his organ music is concerned (and, as will be seen, it is a very important and characteristic section of his work), he broke very little new ground either in the matter of form or harmony. His use of unrelated chords is generally crude, and his modulatory methods are often awkward and sometimes even a little old-fashioned. His most chromatic passages often strike one as being thick and restless rather than rich and luscious. He has next to nothing of the elusiveness that is one of the chief charms in modern music. In his worst moments, when he seems bent on dragging in every possible accidental, the result is mere Spohrishness turned sour.

He is generally acclaimed as the successor of Bach—chiefly, I suppose, on the grounds that he wrote largely in the forms used by Bach, and that counterpoint seems to be his natural method of expression. But the resemblance to Bach is rarely more than one of idiom. Bach's music is so very much alive to-day because of the emotional impulse behind it. Other men before and since his day have written clever fugues and canons, but who wants to hear them? When we have played such organ masterpieces as the great B minor, D minor, E flat, or A minor Fugues, the impression left is not that of a composer showing his skill but that of a great mind expressing noble thoughts and choosing the fugue as a medium because it was the best available.* This emotional impulse was almost entirely lacking in Reger. He had the letter of Bach, with little of the spirit. If Karg-Elert fulfils his early promise, I think the real successor of Bach is to be found in him.

Reger's organ works fall roughly into two classes,—those in fugal and ground-bass form, or dealing with chorals, and the sets of pieces with suggestive titles. As the latter are, in my opinion, far inferior to the former, we will deal briefly with these first, in order that we may conclude with as laudatory a note as possible.

Reger failed mostly in the free pieces for several reasons. In the first place (it seems an amazing charge to make against such a man!) he shows little skill in development. Thus, after beginning an Intermezzo, or a Melody, or a Scherzo, with a promising theme, he will suddenly pull up, and announce a new figure. This he will toy with (heavily) for a dozen bars, and then start another thematic hare. In the course of a fairly long piece, we shall perhaps have dealt with a half-dozen such themes, none of which are developed, or used in conjunction with one another, or with the main subject on its resumption. Look, for a particularly striking example, at his Suite (Op. 92). The first movement (only 74 bars of $\frac{3}{4}$ time in length), contains no fewer than ten short subjects, some treated harmonically, some by means of fugal exposition. None have any connection with each other, or with the opening subject. This latter is the only one that is repeated (and that midway through, at which point it dies a premature death). Here are a few of the 'themes':



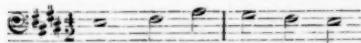
* The fugue as a means of emotional expression still receives very much less appreciation than it deserves. The extraordinary work of Julius Reubke, that of Liszt on 'Ad nos,' a few of Rheinberger, notably one in E flat minor, are modern examples of fugal writing with passion and climax. When orchestral composers realise that in the fugue we have one of the freest and finest of all the larger variation forms, we shall perhaps hear such a work at Queen's Hall as will make the audience sit up and take notice.



The others are no more interesting, and need not be quoted.

This is perhaps the worst case in all Reger, but a similar weakness may be found in all but a few of his non-fugal works. The examples quoted are also typical of his lack of inventive power: few of the subjects of his many fine fugues are of any interest in themselves. Also he is weak in characterisation. For example, there are two pieces called 'Ave Maria' which are full of tortuous harmony, and each of which contains a climax *ff*. Surely we might expect calm and simplicity in an Ave Maria! Indeed, it is not too much to say that he wrote Romances that are not romantic, Melodies that are not tuneful, Pastorales with the minimum of pastoral feeling, and Scherzos and Caprices that serve chiefly to show that, like the Scotchman, he 'joked wi' deeficulty.' These pieces, especially the Toccatas, suffer also from turgidity as well as lack of continuity. The composer is rarely able to resist the temptation to 'make the gruel thick and slab,' with the result that one cannot hear the music for the notes.

De mortuis, &c. We cannot entirely carry out the kindly old admonition, so it is pleasant to pass from a section of his work in which he often failed to that in which he is, at his best, a monumental success. When compelled to keep to the matter in hand by the exigencies of form, such as ground bass, fugue, or development of a choral, Reger produced a batch of works that give him a secure position among the greatest of his craft. His fugues are, in my opinion, worth all his other works put together, save the choral preludes. As marvellous examples of skill in spinning a complex web (often from an unpromising subject), and keeping the thing going at great length and with growing interest, the following fugues are worth careful study: the C major and E minor in Op. 63, the B \flat on B.A.C.H., and the A minor, D major, and E major in Op. 65. The last but one of these is an unexpectedly jolly affair, and the E major a work of Olympian calm recalling the 'Saints in Glory' fugue of Bach:



but about five times as long.

I believe that a good performance of any one of these fugues on a big organ would be a revelation to an English recital audience. I mention a big organ as a prime necessity, because Reger's almost invariable method is to begin his fugues *ppp* with a very gradual increase to full power at the end. In the case of works of such great length, only an organ of ample resources can realise the required effect. There is much to be said for this plan of making the structure grow simultaneously in power, pace, and complexity.

The driving force behind all this great music is almost entirely intellectual. Of passion there is rarely a spark; it is architectural, immense, cyclopean. With Bach at his greatest you feel you are communing with a man and a brother. You never get on such terms with Reger, any more than you feel like fondling a steam-hammer or giving Scafell a kindly pat on the head. But of the real greatness and rough-

hewn strength of the fugues I have mentioned, the tremendous Variations and Fugue on 'Hallelujah! Gott zu loben,' the Fantasia on 'Alle menschen müssen sterben,' and such Choral Preludes as those on 'Jauchz, Erd, und Himmel, jubile' and 'Ich will dich lieben,' there can be no question. In addition there are some shorter fugues of varying but on the whole excellent quality. The Sonatas, especially the first, contain some magnificent music, but suffer from an overdose of 'storm and stress.'

Thanks to the use of some of his works as test-pieces for the R.C.O. Examinations, a good many of our young English organists are familiar with some of Reger's music. Those who wish to increase their acquaintance may be advised to turn to the 'Fifty-six Choral Preludes' (many quite short and simple, and the collection, as a whole, showing him at his best), the 'Five short and easy Preludes and Fugues,' Op. 56 (easy only in comparison with his other fugues, and containing in the Prelude in E music of almost uncanny beauty), the 'Five Trios' (excellent for study, and mostly pleasing music—two of them, by the way, are in four-part harmony), the set of 'Thirteen Little Choral Preludes,' Op. 79b (perhaps his easiest works, and more worthy than anything else of his of being placed side by side with the 'Little Organ Book' of Bach), the splendid Variations and Fugue on 'God Save the King,' the 'Benedictus' from Op. 59 (a beautiful piece of music with unexpected warmth of feeling: had Wagner written an organ work it might have been this one), and the Introduction and Passacaglia in D minor. He will find, even in these smaller works, that Reger, who was so often a crabbed Teuton, could on occasion reveal himself a Titan.

Heaven forbid that any of us—even a modern German—should be judged by aught but our best efforts. When we have placed the dull part of Reger on that topmost shelf from which no composition returns, there still remains a goodly pile of short works full of vigour and admirably suited to the instrument, and a handful of big ones that in their stark elemental grandeur are unique.

EDINBURGH SOCIETY OF ORGANISTS.

On May 6, at St. Paul's Church, Dr. Lee Ashton gave a fine organ recital on the admirable and up-to-date organ at which he presides. He prefaced his recital with a short account of the instrument, which was recently rebuilt and modernised by Messrs. Harrison & Harrison, of Durham; also he gave an historical review of his predecessors, one of the most distinguished of whom was Dr. E. T. Chipp, the famous organist of Ely Cathedral. Dr. Ashton's playing was marked by fine registration, poetic feeling, and efficient execution. His programme, which was singularly well chosen and compiled (all 'organ music'), comprised: Sonata in E minor (Rheinberger); Allegretto scherzando (Wolstenholme); Choral Preludes, 'St. Mary's' (Charles Wood) and 'Eventide' (Parry); Prelude and Fugue in G minor (Bach); 'Wohin?' (Norman Hay); Lamentation (Guilmant); Finale (En forme d'ouverture) (Hollins); Elégie from First Suite (Borowski); Pastorale, &c., from second Symphony (Widor).

MUSIC IN YORK MINSTER.

From an article in the *Yorkshire Herald* it appears that excellent work is being done in regard to improving the choir repertory. The reform seems to have gone largely in the direction of increasing the use of English music, and especially that of the older polyphonic writers. Among recent notable additions are anthems by Batten, Byrd (three), Dowland, Ford, Gibbons (five), Morley, Sheppard, Tallis, Tye (two), Blow, Child, Croft, Goldwin, Greene (four), Purcell (seven), besides many excellent modern specimens. On the foreign side are works by Anerio, Palestrina (two), Vittoria (two), Bach (six), &c. We hope that Yorkshire folk appreciate in the most practical manner such fine work as this.

MEETING OF HAMPSHIRE ORGANISTS.

A well attended and highly successful meeting of the Hampshire Association of Organists was held on May 6 at All Saints' Institute, Southampton. After the routine business had been transacted, Dr. H. W. Richards gave a lecture on 'Ear-training,' Sir Ernest Cooper presiding. Dr. Richards was accorded a hearty vote of thanks on the motion of Mr. Loake, seconded by Mr. J. D. Chandler, after which members and friends—to the number of nearly 100—sat down to an excellent tea.

The eighth Annual Meeting and Public Conference of the Free Church Musicians' Union was held in the Free Church, Hampstead Garden Suburb, London, on May 4. The president, Dr. D. Vaughan Thomas, was in the chair. Sir Garrod Thomas, M.D. (Newport), and Principal Hadow, Mus.D. (Newcastle), were elected patrons of the Union; and Dr. Leonard Fowles, of London, was chosen president for 1917. Messrs. J. E. Leah (Guildford) and H. F. Nicholls (Newport) were re-elected treasurer and secretary respectively. At the evening meeting addresses were given by the president and the Rev. Wesley Woolmer, precentor of the Wesleyan Conference. The choir of the church sang Anthems by Gounod, Mendelssohn, and Handel, under the conductorship of Mr. W. C. Webb; and an organ recital was given by Mr. J. C. Parsons, of West Hampstead Congregational Church. The meetings next year will be held at Wellingborough.

Mr. Harold E. Darke has begun his work at St. Michael's, Cornhill, by a series of mid-day recitals (Mondays, at 1.0), which opened on May 8, and will close on July 24. The book of programmes shows a selection of music, old and new, original and transcribed, full of interest. Most of the recitals contain vocal items, and we are glad to see that these are well off the beaten track, including such works as Dvorák's 'Biblical Songs,' songs by Bach and Cornelius, and Parry's 'Vox Consolatoris' and Lamentation from 'Job.' Violin solos include works by Purcell, Bach, Beethoven, Bruch, and Lalo. Altogether, a notable scheme, which we hope will have the success it deserves.

Mr. Reginald Goss Custard has just returned from America after a very successful organ recital tour. He found that the organs, especially those built by the Ernest Skinner Co., were magnificent. He is warm in his praise of the instrument in St. Thomas's Church, New York (where Mr. Tertius Noble is organist), and he gave two recitals there. A dinner was given in his honour at the Playgoers' Club, New York. He noted that the organ is rapidly coming into favour in the States for use in private houses, hotels, also in cinemas, where it has replaced the small orchestras. At a small suburb of Boston, during the prevalence of a severe blizzard, over 2,000 people attended one of his recitals.

We have received and read with interest a pamphlet entitled 'An ideal in Church Music,' issued at Melbourne. The writer is Mr. Arthur E. H. Nickson, F.R.C.O. (St. Peter's, Melbourne), who, at the end of an earnest and thoughtful plea for the maintenance of a lofty standard in worship music, gives some practical suggestions in regard to congregational singing. The paper (which is announced No. 1 of a series on the subject) makes it clear that in the Antipodes, as in the Old Country, many conventions are coming up for judgment.

Mr. George Tootell is giving a series of six recitals at St. Thomas's, St. Anne's-on-Sea, on alternate Tuesday evenings. At each recital there will be a collection in aid of a war charity of some kind. Mr. Tootell has drawn up and annotated some excellent programmes, which are published in book form at the *Express* Office, St. Anne's-on-Sea.

Mr. J. Victor Raffles has been appointed organist and choirmaster of Kilkenny Cathedral, in succession to the Rev. H. W. MacClelland, Mus.D., who has been made Bishop's Vicar in Clogher Cathedral.

The completest of contrasts is provided by the prelude on 'Martyrdom.' The tune is played on a Great solo stop, the lines being separated by *ff* passages on the Swell. A beautifully expressive point is the echoing of the end of each line. This little prelude should be as popular as the composer's earlier treatment of 'Melcombe.'

In No. 3 we have a big work of considerable difficulty. The tune is delivered by the pedals, the manuals following with each line at a few bars' interval. The writing is very free, even rhapsodical, and has much of the effect of a fine improvisation. There is a good deal of rhythmical interest, and some bold, rugged writing, of which the following is a good sample:



'St. Mary' is one of our most beautiful tunes, and it is not surprising that with such a good theme the composer gives us of his best. Each phrase is twice delivered, first in an ornamental form on the manuals, and then by the pedal. The sudden change to the major on the last page is a beautiful touch, and fitly ends a devotional piece of work.

Of the Preludes on 'Eventide' and 'St. Cross' it may be said that the discourse is very much better than the text, since neither tune can claim to be a particularly good specimen of its class. Both however are general favourites, and as Sir Hubert treats them in such a way that the theme is easily apparent, the music is likely to please a larger circle than any of the set. Particularly attractive is the little syncopated figure that plays a prominent part in the Prelude on 'Eventide.'

'St. Cross' is made the basis of music unaffected, but full of feeling, the recitative-like introduction being especially eloquent.

The 'Hanover' piece opens with an arpeggio introduction recalling somewhat Mendelssohn's sixth Sonata. The tune is then given out in minims, accompanied by a counterpoint in semiquavers. A second pronouncement follows, this time in big chords, with quaver accompaniment and animated interludes, a brilliant Coda being rounded off by an emphatic statement of the final phrase of the hymn. It may be useful to point out that No. 6 is easy, Nos. 2, 4, and 5 only moderately difficult, and Nos. 1, 3, and 7 of about the same degree of difficulty as the Prelude on 'St. Ann' in the composer's first set.

The Choirmaster and Organist's Ready Reference Register and Kalendar, 1916-17. Compiled upon an original and time-saving plan by the Rev. Theodore Johnson, Rector of Bodiam, Sussex.

[The Year-Book Press.]

We are sorry that we have not before drawn attention to this admirably-thought-out Kalendar. But as it is arranged to cover two years, there is still time for those concerned to avail themselves of its usefulness. Such a reference book, properly filled up, is not only a constant convenience, but as well a permanent history of Church musical activities.

BOOKS RECEIVED.

Library of Congress (U.S.A.): Catalogue of first Editions of Stephen C. Foster (1826-64). By Walter R. Whittlesey, assistant in the Music Division, and O. G. Sonneck, Chief of the Division. (Washington Government Printing Office, 1915.) Pp. 79. An almost exhaustive account of the first editions of the songs of this popular American composer. It is to be regretted that Mrs. Welsh, the composer's daughter, has not allowed the compilers access to her collection.

Le Tombeau de Jules Ecorcheville suivi de Lettres inédites. (Dorben-Ainé, Paris.) This pamphlet of forty-four pages gives a brief account of the life of Jules Ecorcheville, a portrait, some letters, and a list of his writings. He was an accomplished musical *littérateur*. On the outbreak of the War he became an officer of the French Army. He was killed in action on February 19, 1915. We gave a full memoir of the deceased in our May, 1915, issue.

Annual Report of the Board of Regents of the Smithsonian Institution for the year ending June 30, 1914. (Washington Government Printing Office, 1915.) Pp. 729. This report contains highly-interesting papers on numerous scientific subjects, but on this occasion music is not touched upon.

Proceedings of the Musical Association. Forty-first session, 1914-15. (Novello & Co., Ltd.) Pp. 176. Price £1 1s. Contains the eight papers read during the session and the reports of the Discussions.

The English Hymnal (Hymns only). New size. Minion, 48mo. Pp. 683. Cloth, 9d. net. Oxford University Press.)

Handel. By Romain Rolland, translated from the French by A. Eaglefield Hull. (Kegan Paul, Trench, Trübner, & Co., Ltd.) Pp. 210. Price 2s. 6d.

Brakns: The Man and his Music (Illustrated). By E. Markham Lee. Pp. 185. Price 3s. 6d. net. (London: Sampson Low, Marston, & Co., Ltd.)

How to compose a song. By Ernest Newton, M.A. Pp. 126. Price 2s. 6d. net. (George Newnes, Ltd.)

Correspondence.

HANDEL AT CANONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Lovers of Handel will be much interested by the announcement made by Dr. Churchill Sibley in the March number of the *Musical Times*, relating to a contemplated Festival of Handel's music which is shortly to be held at Whitechurch in order to celebrate the two-hundredth anniversary of the rebuilding and re-opening of the Parish Church. It is eminently suitable that an edifice so intimately associated with the great composer should be the scene of a celebration designed to do him honour. It is well, however, before getting to business, to ascertain precisely what Handel's connection with Whitechurch was, and on this point I think I can show that Dr. Sibley allowed certain small errors to creep into his article which give a wrong impression of the actual facts of the case.

He speaks, in the first place, with far too much confidence of Handel's residence at Canons, adducing as testimony an extract from a biographical sketch of Handel which appeared in the *Musical Magazine* in 1774. I need scarcely point out that a statement made by an anonymous journalist and published more than fifty years after the events to which it refers is absolutely valueless as evidence. As a matter of fact it is impossible that Handel can have resided at Canons continuously for any lengthened period, and consequently he cannot have held the permanent post of organist to the Parish Church.

We are tolerably well informed as to his movements during the years 1718-20, which is the period usually specified as that of his engagement with the Duke of Chandos, and we know that he was occupied with duties which necessitated his presence in London for the greater

part of that time. First of all it must be pointed out that the appointment which Handel received from the Duke of Chandos was not that of organist but of *Kapellmeister*, or director of the Duke's private band, which involved constant attendance upon his patron's person. When Handel took over the appointment in 1718 the Duke had a town house in Albemarle Street, where he resided during the greater part of the year, in order to fulfil his duties as the King's Master of the Horse and as Governor of the Turkey Company. We know that he often paid visits to Canons, riding or driving along the Edgware Road, for the newspapers of the time make frequent references to his brushes with highwaymen. While the Duke was in London, Handel was undoubtedly in attendance upon him, presiding over the orchestra which solaced the great man with music while he ate his dinner. Doubtless, too, he accompanied the Duke to Canons, and while staying there directed the services in the church and produced his famous series of 'Chandos Anthems.' But all the evidence is against a prolonged sojourn at Canons. Handel, in fact, had other duties to occupy him in London. In 1718 he was teacher of music to the youthful daughters of the Princess of Wales, to say nothing of juvenile scions of the English aristocracy. In 1719 he was busier still. From February to November he was absent from England altogether, collecting singers for the opera season which was to open in the following year. This journey, by the way, Dr. Sibley in his article places incorrectly in 1720. In 1720 Handel was engaged in London with operatic duties from April (or rather from March, if the necessity for rehearsals be considered) to June, and again in November and December. It is significant also that the only two extant letters of his which were written in 1719 are dated not from Canons but from London. Plainly, therefore, the legend of a prolonged residence at Canons must be finally dismissed.

With regard to 'Esther,' Dr. Sibley is also at fault. 'An event of very great importance,' he says, 'was the performance in the church of the oratorio 'Esther,' on August 20, 1720.' He produces no evidence in support of this statement, and gives no authority for it, not even that of his anonymous writer in the *Musical Magazine* of 1774. I imagine that he has confused this supposed production of 'Esther' at the Parish Church with the dedicatory service of the Duke's private chapel on August 29, 1720, which, as we are told in the *Weekly Journal* of September 3, 'had Divine Worship performed in it with an Anthem, it being the first time of its being opened.'

'Esther,' it may be pointed out, was not in its original form an oratorio at all, but a masque—that is to say, a work designed for stage performance with acting, scenery, and dresses. The autograph score, now in the possession of the King, is mutilated, and possesses neither title, signature, nor date; but a contemporary manuscript copy, now at Hamburg, is described as 'Haman and Mordecai: A Masque.' As a masque, not as an oratorio, it was performed when revived by the Children of the Chapel Royal in 1732, and it would have been so performed in the same year at the King's Theatre in the Haymarket, under the composer's direction, had not Dr. Gibson, the Bishop of London, stepped in and forbidden a theatrical performance of a work founded upon a Biblical story. The Bishop's scruples obliged Handel to give 'Esther' as an oratorio, and this incident has often been referred to as the turning-point in his career, since in this new art-form thus forced upon him he found the path that led him ultimately to fame and fortune. I am surprised, therefore, that the tradition of 'Esther' having been produced as an oratorio at Whitchurch should still survive, despite the overwhelming evidence to the contrary that exists. Possibly the ridiculous inscription on the Whitchurch organ about Handel having composed the oratorio 'on this organ' has a good deal to do with it.

I rejoice to see that Dr. Sibley makes no reference in his article to the too-famous Harmonious Blacksmith of Edgware, and I trust that this may be taken as a sign that that mythical personage has finally been consigned to oblivion. Whitchurch has done well to turn its back on this foolish legend, and it will be well advised to celebrate its bicentenary by doing the same to the other myths that have clustered round the name of Handel. For when all that is baseless has been rejected, how much that is valuable remains! The undoubted connection of Handel with

Whitchurch must ever endear the beautiful church to musicians. That he often played upon its organ may I think be claimed with absolute certainty, and that the famous 'Chandos Anthems' were first heard within its walls cannot reasonably be contested. Until the Duke's chapel was opened in August, 1720, the Whitchurch organ was the only instrument within easy reach of Canons, and the Duke must have attended divine service in the Parish Church with the princely state that has often been recorded. The memories that throng around the sacred spot are in themselves beyond price, and nothing is gained and much is lost by the attempt to grace them still further with baseless and untenable legends.—Yours faithfully,

R. A. STREATFEILD.

[I welcome Mr. Streatfeild's comments on my article, with which in the main he appears to agree. But his strictures on my 'small errors' are by no means convincing. Surely, the author of the 1774 biography deserves less summary treatment at the hands of a critic in the year of grace 1916! If, as is generally agreed, Handel was the Duke's musical chief during 1718-20, when that nobleman had practically annexed the church as his private chapel, why all this quibbling about the great composer's position there? It seems absurd to believe that the Duke of Chandos, having at his disposal a magnificent palace which cost him over £200,000 to build, should elect to hold his brilliant social functions at the little building in Albemarle Street; or that Handel, who, as Mr. Streatfeild says, 'was in constant attendance on his patron's person,' should, any more than the Duke, find it difficult to journey periodically from Canons to London on business. As to the 'Esther' performance, a further reference to my article will show that I do not in any way confuse it with the opening ceremony at the house chapel on August 29, 1720.—C. S.]

INSTRUMENTS WITH SYMPATHETIC STRINGS.

(See March number, p. 152.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I do not know whether your correspondent Mr. Lewis L. Kropf was present when my Paper on 'The Instruments with Sympathetic Strings' was read at the February meeting of the Musical Association. I venture this observation because in his letter he goes over some of the ground I traversed, mentioning Playford's statement as to Daniel Farrant's invention of the Viol d'Amore, and also quotes the remarks made on the new instrument by the diarist John Evelyn. The report in the *Musical Times* was of course compressed, but the full text of the Paper will appear in the annual volume of the 'Proceedings.'

I have turned to my copy of Praetorius's 'Syntagma musicum,' and find in chap. xxi., p. 56, his description of the Viola de Bastarda, with the statement that lately in England steel- and brass-covered strings have been placed under the ordinary six proper strings to obtain by their sympathetic vibration simultaneous effects.

True, the Violin Bastarda was not the Viol d'Amore: plate 20 in his 'Theatrum Instrumentorum' shows that it closely approximates in form and dimensions to the Viol da Gamba. Indeed it is more like the specimens of Gamba preserved and now used than Nos. 3 and 4 on the same plate. Its size is that of the baryton, also an English invention, but no sympathetic strings are shown.

Although the Viol d'Amore is not distinctly named by this old author, as your correspondent points out, I am inclined to agree with the writer in 'Grove,' E. Heron Allen, in his remarks on the text of Praetorius: 'As he describes several sizes of the Viola Bastarda (and figures them), one of the smaller members of the family may, no doubt, be claimed as the true ancestor of the Viola d'Amore.'

I would observe that in his next plate (21) Praetorius gives (No. 5) a picture of the Tenor-Geig. So far as dimensions and contour go, this might well pass for a Viol d'Amore, less the lengthened neck with its peg-box for the sympathetic strings.

I consider that a 'A Tenor Viol with sympathetic strings' is quite a good description of the Viol d'Amore, despite the difference in the number of its bowed strings and the intervals

of tuning. Its size is similar, and its compass much the same. All Viol d'Amore music can be played on the viola, less its characteristic sweeping chords and certain double stops.

Father M. Mersennus, in his exhaustive 'De Instrumentis Harmonicis,' 1636, in Propositio XXV. to XXIX., deals with the bowed-string family. It is characteristic of the then position that he writes: 'destinatis omne lautilenarum, atque saltationum genus referentes audierit.' There was very little original music for the instruments in those days, though in England we had the In Nomines and Fancies. However, Praetorius says nothing about sympathetic strings, though these were certainly in use when he wrote.

Lichtenhal, in his 'Dizionario e Bibliografia della Musica,' 1826, p. 282, says: 'The Viol d'Amore was distinguished from the Viola by the greater length of its neck and number of strings.'

Inasmuch as we have in England specimens of the Tromba Marina possessing sympathetic strings, I felt justified in mentioning these once popular instruments. A fine example with a large number of concealed sympathetic strings is in the Victoria and Albert Museum, and the Rev. F. W. Galpin owns another. The passage I quoted from the Diary of the observant and critical Pepsys as to the enhancement produced by the sympathetic strings of the Tromba Marina is a striking early testimony to the harmonic value of these sympathetic adjuncts to this family of instruments.—Yours faithfully,

T. LEA SOUTHGATE.

'NEW LIGHT ON BACH.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

W. W. S. writes:—'Apropos your 'Occasional Note' in the *Musical Times* of April—re 'New Light on Bach'—the Choral Prelude on 'We all believe in God,' the fugue of Bach known in England as 'The Giant Fugue,' received its name from the celebrated George Cooper, who is so well known as a pioneer in making Bach's organ works known in this country. The independent pedal motive, 'the constantly recurring figure' which is an obligato part to the fugue proper, suggested to him the song of the Giant Polyphemus, 'O ruddier than the cherry,' in Handel's 'Acis and Galatea.' The authority for this is the late Dr. Charles Steggall, my respected master when a student at the R.A.M., who was closely associated with Sterndale Bennett in the formation of the Bach Society in 1849, and who did a very great deal in promoting the study and knowledge of Bach, not only by his love for this composer's works, but by his position as principal organ professor at the R.A.M. for so many years. This is the only explanation I know of the English title 'Giant Fugue.'

SIR GEORGE MARTIN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the memoir of our late organist it is said that he received a telegram in 1873 telling him of the appointment of Dr. Stainer to St. Paul's. This date, however, cannot be correct. It was in December, 1871, that I myself heard of the appointment of Dr. Stainer, and that he would commence duty at the following Lady Day, as in fact he did. Meanwhile, at the Queen's Thanksgiving Service, on February 27, 1872, he sang tenor in the choir, sitting opposite to me and very near Charles Locket, who had retired about eleven years before and re-appeared in the choir for this time only. It was at Christmas, 1874, when Stainer had been organist for nearly three years, that Mr. Martin became trainer of the choristers in succession to Fred Walker, who was made a Vicar-Choral in succession to Fielding. Afterwards, in 1876, Martin became sub-organist in succession to George Cooper.—Yours faithfully,

W. A. FROST.

St. Paul's Cathedral.

[The date 1873 is certainly wrong in the biographical account printed in our July, 1907, issue, from which our memoir in April was reprinted. We thank Mr. Frost for pointing this out.—ED., M.T.]

DR. TERRY AND DR. HABERL.

(See May number, p. 249.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—(1.) Dr. Haberl's scholarship was at least sufficient to explode various legends about Palestrina's life and works which, but for him, Dr. Terry, with others, would have continued to repeat as undoubted facts of musical history. It also enabled him to bring light into previously obscure corners of the musical history of the 15th and 16th centuries, for which he deserves the respect and gratitude of all serious students, and of his practical efforts in the cause of good church music Dr. Terry himself reaps some of the fruits. For the definite choice of the 'Medicæa,' or for its alleged 'faulty scholarship,' Dr. Haberl cannot rightly be held responsible, and his co-religionists, at least, should not reproach him for his extreme submissiveness to what he had every reason for believing to be Roman authority. Let Solesmes be content with its successful conversion of authority to its point of view, without accusing others of having nothing but 'a commercial axe to grind.'

(2.) As I do not see the *Tablet* from one year's end to another, my letter was not a mere 'réchauffé' of its correspondence, but was based upon an independent study of some documents in the case.

(3.) Dr. Terry can hardly expect one to accept only his assurances about facts which he does not openly produce, but keeps more or less hidden up his sleeve; and if Alfieri 'failed to inspire Romans with any zeal for plainsong,' that is surely a strong admission against the side which Dr. Terry champions.

J. R. MILNE.

We have received several letters regarding Mr. Harvey Grace's article in our May issue on 'Why not Plain English?' We regret we cannot publish them in full. Mr. Wilfrid Martin notes the difficulty of using translations of foreign titles, and quotes from a programme which announces Raff's 'Jig with variations' ('Giga con Variazioni'), and Liszt's 'A Dream of Love' (Liebestraum). He says Moszkowsky's 'Liebeswalzer' bears translating into French as 'Valse d'Amour,' but not into English as 'Love Waltz.' He contends that it is an advantage to recognise Italian as a universal language of music. Mr. George Sutherland advocates a general grounding in Latin and the use of Italian terms. He says it has proved to be his embarrassing discomfort to come across scores with elaborate indications in German, Russian, and Spanish. If our native music were sent abroad with only English expression, &c., indications it would lead to confusion.

Mr. Andrew de Tonnant asks us to state that the publication of his 'Dictionary of Writers on Music' is postponed owing to the War.

'A LITTLE BACH PROBLEM.'

(See April number, p. 193.)

Mr. Ivor Atkins writes as follows:

Mr. Ernest Newman's statement of my argument is so clear that very little remains to be discussed. One or two points however, are important.

Amongst other reasons which I gave for regarding 'Heut triumphiret Gottes Sohn' as an Ascension prelude, I drew attention to the fact that Bach had altered its position in the Cöthen autograph from that which it occupied in the earlier Weimar MS., and drew from the changed order the inference that he meant to remove it from the Easter category to the Ascension. Mr. Newman says 'this assumption is weakened if not invalidated, by the fact that at the same time Bach made other transpositions that cannot have the slightest ecclesiastical significance.' The italics are Mr. Newman's, and it is evident that he attaches great importance to the statement.

I think it can be shown that in all the changes there is clear evidence of design. To examine the question we must

see what the order of the preludes in the Weimar autograph was. Spitta (Life of Bach, Eng. trans. vol. i., pp. 648, 649) gives it as follows:

- 'Das alte Jahr vergangen ist.'
- 'In dir ist Freude.'
- 'Mit Fried und Freud ich fahr dahin.'
- 'Christe, du Lamm Gottes.'
- 'O Lamm Gottes unschuldig.'
- 'Da Jesus an dem Kreuze stand.'
- 'O Mensch, bewein' dein' Sünde gross.'
- 'Christus, der uns selig macht.'
- 'Wir danken dir, Herr Jesu Christ.'
- 'Hilf, Gott, dass mir's gelinge.'
- 'Herr Gott, nun schleuss den Himmel auf.'
- 'Christ lag in Todesbanden.'
- 'Jesus Christus, unser Heiland.'
- 'Christ ist erstanden.'
- 'Erstanden ist der heilige Christ.'
- 'Heut triumphiret Gottes Sohn.'
- 'Erschienen ist der herrliche Tag.'
- 'Es ist das Heil uns kommen her.'
- 'Ich ruf zu dir, Herr Jesu Christ.'
- 'In dich hab ich gehoffet Herr' (*alio modo*).

The two unnumbered leaves in Frau Wach's possession contain:

- 'Liebster Jesu wir sind hier.'
- 'Dies sind die heiligen zehn Gebot.'
- 'Vater unser im Himmelreich.'
- 'Durch Adams Fall ist ganz verderbt.'

The leaf in Madame Schumann's possession has:

- 'Komm, Gott Schöpfer heiliger Geist.'
- 'Herr Jesu Christ dich zu uns wend.'

It is clear that the leaves which had been detached by Mendelssohn for Frau Wach and Madame Schumann should be replaced between 'Erschienen ist der herrliche Tag' and 'Es ist das Heil uns kommen her'—inserting Madame Schumann's first. This being so, we need not then concern ourselves with the order of the preludes after 'Erschienen ist der herrliche Tag,' the order being the same in both MSS.

Now let us see what was the revised order of the Cöthen autograph. I reproduce so much of it as shows any change:

- 'Mit Fried und Freud.'
- 'Herr Gott, nun schleuss den Himmel auf.'
- 'O Lamm Gottes, unschuldig.'
- 'Christe, du Lamm Gottes.'
- 'Christus, der uns selig macht.'
- 'Da Jesus an dem Kreuze stand.'
- 'O Mensch, bewein' dein' Sünde gross.'
- 'Wir danken dir, Herr Jesu Christ.'
- 'Hilf, Gott, dass mir's gelinge.'
- 'Christ lag in Todesbanden.'
- 'Jesus Christus, unser Heiland.'
- 'Christ ist erstanden.'
- 'Erstanden ist der heilige Christ.'
- 'Erschienen ist der herrliche Tag.'
- 'Heut triumphiret Gottes Sohn.'

It remains to examine what were the changes which Bach made.

In the first place, 'Herr Gott, nun schleuss den Himmel auf,' a prelude upon a Purification hymn, which somehow had strayed into a position between a Passion and an Easter prelude, is now placed in its proper position in the scheme of the ecclesiastical year. The remaining changes are to be found in the Passiontide preludes and in the position of 'Heut triumphiret.' The Passiontide preludes show a good deal of re-arrangement.

The order of the first two is transposed. Both are translations of the 'Agnus Dei,' but 'O Lamm Gottes' was certainly much better known and in wider use as a hymn. Bach may have had this fact in mind, but in any case the prelude upon this chorale is more fit, in point of dimension, to usher in the Passion section of the work. It is greater and much more characteristic than the slender 'Christe, du Lamm Gottes,' which indeed consists of but sixteen bars. One cannot help remembering, too, that Bach used the chorale 'O Lamm Gottes' in the introductory chorus of the 'St. Matthew' Passion.

The changed order of 'Christus, der uns selig macht,' 'Da Jesus,' and 'O Mensch' is, I think, perfectly clear. These preludes are now for the first time placed in their proper sequence. The first is a hymn on the Hours of the Passion, the second deals with the Seven Last Words, and the third certainly stands for Christ's Death on the Cross.

If I am right in my conclusions, then it is fairly clear that Bach the Theologian is to be seen in all these changes, and when one sees so much design and so beautiful a sequence as that of the preludes in the 'Orgelbüchlein,' it is difficult to imagine that the last change, viz., in the position of 'Heut triumphiret,' was arbitrary or fortuitous. It is even more difficult to imagine that Bach would have left the Ascension unrepresented by a worked out prelude in the final form of the work.

With regard to the hymns bearing the title 'Heut triumphiret Gottes Sohn,' I learn that in addition to the Ascension hymn by Gregor Ritsch (1584-1643), there was another also for the Ascension with the opening lines:

Heut triumphiret Gottes Sohn
Der nun regiert in höchsten Thron

by Johannes Olearius, 1671.

But I merely put this on record. The great fact remains that 'Heut triumphiret' was at one time the hymn specially appointed for the Ascension.

Mr. Newman has sent us the following reply:

I gather from Mr. Atkins's reply to me that he no longer relies upon certain of the considerations that at first induced him to believe that Bach regarded 'Heut triumphiret Gottes Sohn' as an Ascension chorale,—the consideration, for example, that the hymn was sometimes used in Leipsic in connection with that Feast. No great value, I imagine, can attach to his discovery that there was another hymn commencing 'Heut triumphiret Gottes Sohn' that had an Ascension application, unless he can give us some reason for thinking that it was *this* hymn, and not the one current in the German Church for generations—part and parcel, indeed, of German religious life—that Bach had in mind when composing the 'Orgelbüchlein.' That assumption, indeed, is flatly negated by the earlier (Weimar) autograph of the 'Orgelbüchlein,' in which 'Heut triumphiret' is sandwiched between two undoubted Easter hymns,—'Erstanden ist der heilige Christ' and 'Erschienen ist der herrliche Tag.' It is clear, then, that when Bach first planned the collection, he regarded the 'Heut triumphiret' as an Easter hymn. The hymn of Olearius, then, does not come into the question at this point. If Mr. Atkins holds that Bach, in the interval between the Weimar draft and the Cöthen revision, came across this other hymn and resolved to treat his Chorale Prelude now as belonging to Ascension rather than Easter, I must respectfully ask him for some good reasons for that belief. Nothing can shake the plain fact that when the 'Orgelbüchlein' was planned the 'Heut triumphiret' was for Bach an Easter hymn. We shall want, then, not mere conjecture, but very convincing evidence as to his supposed change of mind towards it in the interval between the two redactions.

Mr. Atkins will admit, I think, that he has no evidence; but he regards the change of mind as very probable in view of the fact that, as he supposes, Bach had an ecclesiastical intention in altering the order of certain others of the chorales. But here again, I venture to suggest, he confuses conjecture with proof. He says, for example, that Bach's reason for transposing the order of the two Easter chorales, 'Christe, du Lamm Gottes,' and 'O Lamm Gottes unschuldig,' was that the former was too 'slender' and 'not worthy to usher in the Passion section of the work.' This, he says, 'is clear.' I fancy it is 'clear' to him, because it helps the theory he is anxious to prove. It is by no means 'clear' to me. Suppose the original order had been the later order, and *vice versa*. In that case I can imagine Mr. Atkins arguing something like this: 'It is clear that Bach felt there was something top-heavy about a scheme that placed a longer chorale before a very short one of only sixteen bars. He therefore altered the order in the interests of symmetry, beginning, as any artist with a sense of form would do, with a less imposing announcement and working up to the more imposing one.' This argument would be quite as valid as the other. If it is a case of *assuming* what

was in Bach's mind—well, I am afraid each of us can assume what suits his own purpose best, and find plausible reasons for the assumption.

As regards 'Christus der uns selig macht,' 'Da Jesus an dem Kreuze stund,' and 'O Mensch, bewein,' Mr. Atkins makes out a more plausible case. It is possible Bach had some such sequence in his mind.

The case for 'Heut triumphiret,' however, is still no more than an assumption supported by the very slenderest evidence. We must remember that Bach did not, as Mr. Atkins implies, leave the Ascension unrepresented in the scheme of the work. He selected a couple of Ascension hymns, but did not compose preludes upon them. Mr. Atkins's theory requires us to suppose that after having in the first place selected 'Heut triumphiret' as an Easter hymn—as is shown by its position in the Weimar manuscript—Bach afterwards said to himself, 'As I have composed something or other for each of the church seasons, with the exception of the Ascension, for the sake of symmetry I will now remove "Heut triumphiret" one step backwards, and let it do duty for Ascension.' Is this credible? We must bear in mind the age-long and universal association of the hymn in the German mind with Easter. I cannot find any old hymn-book in which it is allocated to any other season. Since writing my article on this question, I have met with two confirmatory pieces of evidence in Dr. Johannes Rautenstrauch's 'Luther und die Pflege der kirchlichen Musik in Sachsen'—a patient and detailed study of the congregational music of the Reformation period in some 136 towns in Saxony and Prussia. He quotes in full the church ordinances for the town of Wurzen in 1624. The chief hymn appointed for Good Friday is 'Da Jesus an dem Kreuze stand'; and for Easter Sunday, 'Also heilig ist der Tag,' 'Christ ist erstanden,' 'Jesus Christus unser Heiland,' 'Christ lag in Todesbanden,' 'Heut triumphiret Gottes Sohn,' 'Erstanden ist der heilig Christ,' and 'Erschienen ist der herrliche Tag'; that is, with the exception of 'Also heilig,' the very hymns that Bach originally selected to represent Easter, as is shown by the Weimar manuscript. In the ordinances for the Görlitz church of 1686, again, we read:

* Post festum Paschatis Schola nostra canit cum Ecclesia:

1. Christ ist erstanden von der Marter alle.
2. Jesus Christus unser Heiland.
3. Heut triumphiret Gottes Sohn.*

In view of this universal association of the hymn with Easter, it is hard to believe that so submissive a son of the church as Bach should suddenly decide, in the interval between the making of the Weimar and the Cöthen manuscripts of the 'Orgelbüchlein,' to regard 'Heut triumphiret' as an Ascension hymn. Surely, if he had done so, his intention would have miscarried; for what organist or what congregation of his day would have divined his altered point of view?

*. Since the second paragraph of this reply was written, Mr. Atkins has altered the phrasing of his argument. As the argument itself remains the same, however, I have not thought it necessary to re-phrase my reply, which in substance would also be the same.—E. N.

Obituary.

We regret to announce the following deaths:

MAX REGER, in May (date ?), from paralysis of the heart. He was born on March 19, 1873, at Brand, in Bavaria. After having musical instruction from his father, he studied with Riemann at Sondershausen in 1890, and afterwards at Wiesbaden, in the Conservatoire at which he (Reger) became a teacher in 1895. Since 1901 he resided at Munich, where he taught harmony at the Akademie der Tonkunst. In 1909 he visited England. His 100th Psalm, for choir and orchestra, which was performed at Queen's Hall in 1911, made no impression except perhaps that the music was to be described as intellectual rather than beautiful. It gave vent to a self-expression into which ordinary musical audiences could not enter. In fact, it may be said that very little of his music other than that for the organ has interested musicians in this country, and it is safe to prophesy that not much of it will survive very long outside Germany.

JOHN HEDLEY, M.V.O., at Laxton Vicarage, Howden, on May 18, aged eighty-two. He was known to the public and to thousands of Metropolitan chorists as the secretary of the Royal Choral Society, a position he occupied with great distinction from the formation of the Society in 1872 until he resigned in 1910. He was born at Woolwich on January 21, 1834. His early life was adventurous, and it included service in the medical department throughout the Crimean War (1854-1856). During the period of his connection with the Royal Choral Society, he never missed attendance at a rehearsal concert, or an audition to candidates for admission to the choir. A full account of his career and a portrait appeared in the *Musical Times* for February, 1910.

HAROLD MAYER, at Birmingham, on March 30. He was well known in Midland circles as a pianist and teacher, and his genial personality secured him many friends.

EDWARD KENT, on May 6. An excellent exponent of the Irish Uilleann bagpipes and a keen student of Irish music. Born in the city of Galway in 1881, he went to Dublin in 1899. In 1900 he was one of the founders of the Pipers' Club, and was an enthusiastic Gaelic Leaguer, translating his name as 'Eamonn Ceant.' He was adjudicator in the bagpipes competitions at the Feis Ceoil in 1914 and 1915. For many years an ardent 'Sinn Féiner,' he joined the Dublin 'Rebellion' in Easter week as an Irish Volunteer, and, apprehended and condemned to death by court-martial, he was shot on May 6.

THE LAST FORTY-FIVE YEARS OF ENGLISH MUSIC.

Owing originally to entire absence of advertisement, and since then to the War, scarcely half-a-dozen persons in England are aware of the existence of the Parisian 'Encyclopédie de la Musique et Dictionnaire du Conservatoire,' whose weekly numbers began to appear in May 1913. Yet in design it is the largest musical work which the literary world has up to date seen. The format is double demy 8vo, double column, about 1,200 words to the page. Three thousand pages are planned for the First or Historical Part alone. The Second or Scientific and Technical Part, with all its announced ramifications, could hardly take less than another 3,000 pages. And the Third or Index-Digest Part would probably take 1,000 pages. The total would mean a work of about nine million words. There are four million words in the Second or five-volume edition of 'Grove's Dictionary,' and about a million and a quarter words in Riemann's *Lexicon*.

Of the planned 3,000 pages by sixty contributors in the First Part, 1,912 pages have been published; the War having brought the work to a sudden stop in July 1914, at the stage of what is perhaps a fourth of the entire Cyclopaedia project. The Second Part has been actively in hand by 110 contributors, but none of it has yet been published, and it is believed that none of it is yet in type. The Third Part is in abeyance. Under a system not uncommon in France, the contributor is remunerated, not in cash, but by a yearly-paid 10 per cent. royalty on his share in the general pooled net sale proceeds of the whole work, such share being calculated *pro rata* by the number of lines in his contribution; while the publisher has apparently incurred no outlay beyond the typography of what has already been set, and is under no contractual obligation to complete publication. As a result of the present war-conditions it is to be feared that the inclination of the latter may be to 'cut his losses,' abandoning the Cyclopaedia as an incomplete venture; however, the future is uncertain.

The 1,912 pages already published end, as it happens, with a Section, 'La Musique Anglaise de 1870 à nos jours,' by Dr. Charles Maclean, General Secretary and English Editor of the International Musical Society (Société Internationale de Musique), and we draw attention here to that document. Comprised within the Section is a large array of facts, accumulated and brought down to the date of publication from a variety of sources, and purporting to give a complete survey of English music proper in the English musical world for the last forty-five years, or for a generation and a-half. The Section is divided into sub-sections under

these topics: Introduction, Oratorio, Church music, Opera, Ballet, Cantatas, Chamber-music, Orchestral music, Pitch, Military music, General Table of musical institutions, Education, Examinations and titles, Festivals and competitions, Co-operative bodies, Charitable institutions, Learned institutions, The profession, The public, Journalism and literature, Conclusion. Behind the facts in each subsection is sufficient earlier history to make the recent forty-five years intelligible. Interwoven with the facts are opinions, theories and explanations, the result of the author's long experience as a musician and a musical *littérateur*. The author has written in French, but, looking to the publication circumstances mentioned above, this encyclopædia article, giving a volume of condensed information relative to that period not to be found between two covers elsewhere, might well be reproduced in English.

The following are among the author's general views. In an 'Introduction' he combats first, 'as the result of a too narrow partisanship,' the theory that about the beginning of the period in question there was in English music a 'Renaissance' with five 'Leaders of the Renaissance.' Neither of the five personages, he says, claimed such a title. The fact that Sullivan was in this theory expressly declared to have taken no part whatever in the Renaissance, proved it to be a literary fantasy: for, if it was necessary to use such a term at all, Sullivan, 'the most gifted of all his contemporaries in melody and their equal in ability,' might have been called himself the Renaissance. Later the author says that, if there was any actual 'leader of the Renaissance,' it was the channel-steamer. He combats secondly, 'as proceeding from imperfect analysis of the musical creative faculty,' the theory that generations of English composers purposely imitated popular models, Handel, Mendelssohn, Gounod, &c., because it was profitable to do so; with the usual complaints against authorities or circumstances. The author thinks it a healthier state of mind to confess to lack of creative originality than to imitate the boaster of Rhodes, by saying what one could do when one is not doing it. 'One sheep,' he says, 'follows another, not because it judges that to be the best course of action, but because it has insufficient power of will to go in the opposite direction.' The mimicry in question was unconscious, not conscious. He combats thirdly the tendency to look upon the composer as everything, and the executive, the institutions, and the public as nothing in musical history. He sums up the principles underlying his survey in this way: Individuals in art are to be respected, but behind them are always movements, 'the products of the race, the circumstances and the epoch.' The revolutions in different countries in 1848, the Italian revolution of 1859, the Russian emancipation of the serfs in 1861: these and similar developments created a ferment in the world's thought, which at last reached and stimulated insular England. On the other hand, in spite of the fact that vigour had fluctuated, England could point to the virtually unbroken continuity of its own lines of musical development in almost every department, some of these going back 350 years.

As to choral Oratorio the author ascribes its prevalence here less to the seriousness of the English character (the usual reason given), than to the practice of part-singing which has prevailed since the dawn of history, and the preference of Englishmen for music in which they can themselves take a personal share. In Church music, he points out that (contrary to general opinion) the change of musical style at the Reformation in England was so slight and gradual as to be scarcely appreciable by the congregation of the day. In Opera he considers that the public has preferred foreign opera simply because it has been in its time at any rate the best: that there is much cant talked about 'opera in English,' the truth being that in most modern opera, certainly that of a foreign type, no words are heard at all; that the advantages of adapted 'opera in English' really lie in the comparative cheapness of the opera-companies; that the want of inflexion in the English spoken tongue, the incessant consonantal endings in the words, the necessity for having some ideality in opera-texts, all these things make matters difficult for the British opera-composer, and still much more difficult for the libretto-translator in the case of adapted opera; that nevertheless there has been an unbroken line of English opera proper for 300 years, and this is and will be always at its best when most lyric.

When speaking of Sullivan, the author points out that it has in England taken at least a generation even partly to destroy the fetish of 'classicism'; to uproot the ridiculous but nevertheless firmly held idea that a sonatina by Kuhlau for instance was, because it was a sonatina and 'classical,' something higher than an opera by Bellini or Auber. He remarks that Sullivan, popular idol though he was, carried to his grave the wounds caused by the charge which some not un-influential persons tried to fasten upon him, that he 'abased his talent.' In Ballet, the author points out that neither dances of the court nor ball-dances have ever affected the rhythms of English composers; their native rhythms have been seldom triple, largely 6-8, and mostly 2-4 or 4-4.

As to Chamber-music the author dwells on the fact that it was for ages really the music of the family and the countryside, in a musical sense a form of 'peaceful penetration.' As to Orchestral music, he points out that this always comes as the sequel, if not the result, of chamber-music and opera combined; and in this department alone he admits a fundamental indebtedness to the Continent. A number of seldom-grouped facts about pitch and military bands are supplied. He gives a hearty support to the Tonic Sol-fa principle now obtaining in 80 per cent. of English elementary schools, and insists that the tonality-sense is to music just what logic is to the intellect. He describes the motives for holding and undergoing Examinations, one Board alone examining 30,000 candidates annually: and shows that the phenomenon is exclusively English. He points out the immense influence of the executive Competitions held in the North. In tracing the work of the Folksong Society as an emanation after twenty-five years from the Folklore Society, he considers that English folk-melody has not the romantic flavour of the Celtic and Cymric, while the Irish is the best of all.

The author considers that the most important fact in connection with the education of the public musical taste is the 'systole and diastole' of the London population in respect of the 'City'; one-seventh of the population converging daily for business purposes into an area which is only one-seven-hundredth of their ordinary dwelling-area, in other words the local density of the population in daytime being exactly 100 times what it is in night-time. By the operation of underground railways and other new traffic, the movements of the public have been enormously facilitated, and the consequence is, in a town of seven millions, a really inexhaustible supply of persons who wish to be amused after business and before home-going. An increasing proportion of these wish to be amused musically.

In conclusion the author holds that England has taken the torch from Russia, and stands next in the line of general musical progress.

BOITO'S 'NERO.'

By CLAUDE TREVOR.

From time to time one has heard many rumours regarding Boito's 'Nerone.' First it was said it had been ready a long while, and that the composer, not being wholly satisfied with it as it stood, was retouching it. Next we heard that it would never be given at all, or at least during his lifetime. But this I can say, that the opera is finished, and a great deal of it orchestrated, yet in the present situation no one can prophesy when it will be produced. The libretto, which is also by Boito, is magnificent, and it has been published a considerable time. It may not be superfluous to remind readers that Boito wrote the splendid books for Verdi's 'Otello' and 'Falstaff,' and was also the author of the libretto for Ponchielli's 'Gioconda' (writing under the *nom de théâtre* of Tobias Gorrio), while of course everybody knows he was librettist as well as composer of 'Mefistofele.' The music to 'Nerone' was not begun till more than a year after Verdi's death (January 27, 1901). Those who have been privileged to hear the opera at the pianoforte declare it to be 'a masterpiece—a marvel of construction and musical expression,' but the work is tremendously long, so much so that Boito has courageously sacrificed the whole of the last Act (the sixth), otherwise it would take close on six hours to perform. I am able to give an account of how the imposing music-drama unfolds itself, and trust it may prove interesting to those who concern themselves with operatic art.

Many notable events in the life of the Emperor Nero have already occurred before the curtain rises. Agrippina has

been killed, and so have Germanico, Octavia, Domizia, and Torquato Silvano; indeed, most of Nero's infamies have been perpetrated. The opening scene represents the tombs of Via Appia, plunged in the darkness of a starless night. Here the despot and the wizard, Simon Mago, are discovered performing mysterious rites to appease the angered spirit of Agrippina, while from time to time are heard loud cries and voluptuous love-songs, borne on the breeze from Rome. Gorgeous litters are carried across the scene, accompanied by slaves, while groups of friends of the Gladiators wend their way to the city in the darkness. Suddenly a ghostly figure, holding a torch, appears as if arising from one of the tombs. It is Asteria, who is wasting away for love of Nero. She follows his footsteps wherever he goes, and her one desire is to die at his feet. Rubria is also here—the Vestal Virgin who could not resist the wiles of the infamous Emperor, and broke her vows even in the precincts of the sacred temple, whence she steals every day to hear the consoling words of Christ as delivered by Faniel to his disciples on the banks of the Tiber. As day dawns bands of the priests of Cibeles approach, accompanied by crowds, till the Via Appia is one sea of human beings. Singers, dancers, and legions of soldiers have arrived to bear the Emperor back to Rome. His path is strewn with flowers, and blossoms are showered on him as the Act closes.

In the second Act we are transported to the temple where Simon Mago performs his mysterious rites and incantations. It is kept in almost complete darkness, in order to add to its mystery and to inspire its frequenters with greater awe. Nero has come to adore the statue of a divinity—which is none other than Asteria, half-hidden by the gloom above the altar. He beseeches her to become human for his sake, and to descend from her pedestal and kiss him on the lips. In an instant, however, in spite of the darkness, Nero discovers he has been duped, and realises in a flash that he has been a tool in the hands of Simon Mago. His rage knows no bounds, and he swears that Asteria shall be flung alive in the hideous pit where hundreds of fearful serpents writhe, and there meet a horrible death. Mago, who has often boasted of his power to fly, is condemned to prove his boasts by making a flight before the Emperor in the circus.

The third Act presents a very different scene. It is a peaceful garden outside Rome, where the Christians are weaving garlands of flowers and are listening to Faniel's inspired words. Simon Mago, in despair at having been unmasked by Nero, and feeling that his end is imminent, appears and implores the aid of the holy man. He knows that Faniel has the power to accomplish miracles, and he entreats the saint to perform one in his favour and enable him to fly before the Emperor. Faniel repulses him with scorn, and bids him leave the spot, knowing at the same time that the impostor will denounce him and cause his martyrdom—for which, however, he has long been prepared. Rubria, who is among the Christians and loves him, implores him to save himself while there is time, but even as Faniel speaks Mago returns with guards and he is seized and led away.

Act 4 is divided into two parts. The first scene represents the immense circus, crowded with thousands of spectators. The chariot races are run, and the gladiators enter the arena. Simon Mago is present, at the Emperor's command, for the purpose of proving his powers of flying. To him comes his companion Gobrias, who tells him in a whisper that all is ready for a great fire, the confusion following which will afford him his one chance of escape. Nero arrives, and the crowds, tired of the gladiators, clamour for the pantomime of the Dirci, in which Christians are bound nude on backs of bulls and are followed round the circus by greyhounds and archers at tremendous speed. The martyrs, headed by Faniel, are brought into the arena with their hands bound. At this moment a Vestal Virgin appears on the steps, extending her arm towards the Christians. At this marvel, perfect silence reigns for an instant; then a great cry goes up, 'Let them be spared.' Simon Mago however tears off her veil. 'Rubria,' exclaims Faniel, as he recognises her, while Mago shouts, 'She is a Christian,' and she is immediately dragged to join the martyrs in the arena. Turning to Simon with a deadly smile, Nero demands: 'Dost thou not fly, according to my commands?' In vain the impostor tries to slink away, he

finds himself surrounded by soldiers, who gradually press him up to the highest pinnacle of the huge circus, and they then force him to take his fatal leap into space. Meanwhile, the fire has begun, and the immense circus is filling rapidly with the smoke.

In Act 5, the scene changes to the Spolarium, the subterranean cavern where the dead and dying martyrs, with whom is Rubria, are lying. Asteria and Faniel, whom fate has spared for the time, descend the steps calling her name and searching for her among the bodies. They find her just in time for her to breathe her last in the arms of him whom she loves, while a vision appears before her eyes of a peaceful lake far from the turmoil of the world, in the presence of the Son of God. Thus ends the opera, which it must be acknowledged presents huge difficulties of production. It seems impossible that it can ever be staged in an ordinary theatre, and the performers, it is obvious, must necessarily possess not only great vocal attainments but the highest dramatic capabilities. The parts are distributed thus: Nero, tenor; Faniel, baritone; Simon Mago, baritone; Asteria, soprano; and Rubria, mezzo-soprano.

CURIOSITIES OF MUSICAL CRITICISM.

A paper on the above title was read by Miss Mary Paget at the Musical Association meeting held on March 21. Musical criticism, she said, was the attempt to express in words the effect of music upon human beings. The critic was nothing of himself; he spoke only as a man for his fellow-men. 'The true critic,' said Sainte-Beuve, 'is the secretary of the public,' and so the study of criticism was after all nothing more nor less than a study of character. It was puzzling to read old criticisms without knowing by whom they were read (by whom they were written was comparatively quite unimportant) and to feel unable to catch the musical point of view of a past century. It was almost impossible to compare the listeners of past days with the musical public of our own time.

The appearance of anything really new could rouse both listeners and critics to sudden fury, so that they cared not by what means they rid themselves of the intruder, proof of which was supplied by recalling the abuse showered on Wagner. Some of the epithets applied to him were Mollusc, Moloch, Mooncalf, Megatherium, Mendelssohn-and-water, Alpine-clubbist, and Ape. Many were the hindrances to that right judgment in all things which is the ideal of criticism, and throughout the whole body of art and to whatever the judgments had been applied, the same hindrances had occurred. In other words, the rhythm of criticism had been monotonous.

The greatest musical empire the world had ever known was that of Italian opera, but nothing remained except thousands of beautiful songs, torn from hundreds of conventional operas, the revival of which to-day was unthinkable. We ought not to underrate that stream of lovely melody that poured like sunshine from Italy, over northern lands, but we must notice the inexorable rhythm of criticism. A time of strenuous ugliness often succeeded a time of easy beauty. The criticism of modern music that it had no tune was familiar to all, but it was rhythm rather than tune that we longed for.

The dictum 'The old is better' could not possibly be applied to works of art. Of course in art the old was eternally young, and might at certain epochs even be ahead of the new. This was the case in the Renaissance period, not in painting or sculpture, but in music. No critic of that time, seeing Palestrina giving way before Carissini, could be blamed for thinking the end of music was come; but we who had entered into the rich inheritance of that Renaissance must acknowledge that art 'fulfils itself in many ways, lest one good custom should corrupt the world.'

In view of the growing popularity of the cinema orchestra and the many requests from conductors, Messrs. Novello are issuing a special selection of music with parts of the various items, fully cued, thereby bringing them within the range of the smallest orchestra. In addition a pianoforte conductor part has been published, which can be effectively used either for pianoforte or organ. Our advertisement columns give details of twenty pieces that are now ready.

Lament.

June 1, 1916

FOUR-PART SONG.

Words by WILL RANSOM.

Composed by JOHN POISTER, Op. 21, No. 1.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento. *poco dim.*

SOPRANO. Phan-tom voi - ces call - ing When the night is fall - ing, *poco dim.*

ALTO. Phan-tom voi - ces call - ing When night is fall - ing, *poco dim.*

TENOR. Phan-tom voi - ces call - ing When the night is fall - ing, *poco dim.*

BASS. Phan-tom voi - ces call - ing When night is fall - ing, *poco dim.*

ACCOMP. *Lento.* ♩ = 56. *f* *poco dim.*

(For practice only.)

cres. *f* *ff*

Ech-oes of the gra - cious time . . . Gone for aye, Wail on, . . wail

cres. *f* *ff*

Ech-oes of the gra - cious time Gone . . . for aye, . . . Wail on, . . wail

cres. *f* *ff*

- ing, Ech-oes of the gra - cious time Gone . . . for aye, Wail on, . . wail

cres. *f* *ff*

- ing, Ech-oes of the gra - cious time . . . Gone . . . for aye, Wail on, . . wail

f *cres.* *ff* *f*

Copyright, 1916, by Novello and Company, Limited.

on, wail on That I may weep my sad soul . . a - way. . . . Say

on, wail on That I may weep my soul . . a - way. . . . Say

on, . . wail on That I may weep my sad soul . . a - way. . . . Say

on, . . wail on . . That I may weep my soul a - way. . . . Say

mp *dim.* *poco rit.* *p* *a tempo.*

. . . not I may bor - row Comfort of the mor - row - Si-lent are the

. . . not I may bor - row Com - - - fort - Si-lent are the

. . . not I may bor - row Comfort of the mor - - row - Si-lent are the

. . . not I may bor - row Com - - fort in my woe - Si-lent are the

mf *p* *mf* *p* *mf* *p*

songs of day— . . . Hope is o'er: Ah me, . . . ah me, . . . ah
 songs of day— Hope . . . is . . . o'er: . . . Ah me, . . . ah me, . . . ah
 songs . . . of . . . day— Hope . . . is o'er: Ah me, . . . ah me, . . . ah
 songs . . . of . . . day— . . . Hope . . . is o'er: Ah me, . . . ah me, . . . ah

me! My sun of joy . . . will rise . . . no more. . . .
 me! My sun of joy . . . will rise . . . no more. . . .
 me! My sun of joy . . . will rise . . . no . . . more. . .
 me! . . . My sun of joy will rise . . . no more. . . .

A REMARKABLE MUSICAL EVENT:

SIX CONSECUTIVE PERFORMANCES OF 'THE DREAM OF GERONTIUS,' AND NEW MUSIC BY ELGAR.

The most remarkable musical enterprise undertaken in this country since the War began was carried out with complete and wonderful success at Queen's Hall during the week that ended on May 13. Six performances on consecutive days were given of 'The Dream of Gerontius' and two sections, 'To Women' and 'For the Fallen,' of Elgar's new work, born of the agony and pride of the War, which in its entirety will be called 'The Spirit of England.' The consummation of the scheme was a triumph of optimism and of organization. The finest musical resources available in this country were brought together—the Leeds Choral Union, trained to perfection by Dr. Coward, the London Symphony Orchestra, and soloists of the front rank—and all welded into a unity by the composer from whose brain and soul the music had emanated. Verily, in this instance it was the 'ever womanly' that beckoned us on, for to Madame Clara Butt must be accorded the credit of the initiation of the scheme, and animated by a profound belief in the uplifting character of the music to be performed, her strong personality and determination provided the chief driving force in its successful accomplishment. Then, so far as gathering audiences was concerned, there was the leverage that the proceeds of the performances were to be devoted to Red Cross Funds. Distinguished patronage was secured, including that of their Majesties The King and Queen, who attended on May 10, and of Queen Alexandra, who attended on May 13.

Although 'The Dream of Gerontius' makes its deepest impression in a cathedral, it may be said of these performances that never before has the work been given so adequately. At the first of the concerts the technical and interpretative standard of execution was very high, but later, as orchestra, choir, and soloists were more and more sympathetically unified, the ease, fluency, and plasticity of the performance were striking. The soloists were Mr. Gervase Elwes (Gerontius), who is able to infuse into his voice a singular poignancy and awe-stricken feeling; Madame Clara Butt (the Angel), who sang with much warmth; Mr. Herbert Brown (the Priest), who sang with unusual sonority and breadth, and Mr. Charles Mott (the Angel of the Agony), who sang with all the fervour of his strong temperament. On this occasion the Angelicals were a special semi-chorus of singers brought from Yorkshire with the choir and trained by Dr. Coward, and not as it was somewhere stated, by Madame Butt. The grouping of the soloists was novel: Madame Butt, the Angelicals, and Mr. Mott being together, towards the back of the orchestra; Mr. Elwes and Mr. Brown being in front, near the conductor. Some of the choral effects were sublime. The Demons' Chorus was a wonderful exhibition of choral technique and intensity of expression, and it was not too realistic.

The settings of Mr. Laurence Binyon's poems, 'To Women' and 'For the Fallen,' were fully analysed by Mr. Ernest Newman in our last issue. Both works were very finely performed, and created a deep impression. The touching tenderness of the words of 'To Women' is very intimately brought out in Elgar's chaste and beautiful setting. But 'For the Fallen' was found even more searchingly expressive. It was heard by many with tears and emotion born of the poignancy of the words and the wonderful appeal of the music. Surely this solemn inspiration of poet and composer is the nearest approach we have by way of a British Requiem for our fallen soldiers and sailors! It deserves to be performed wherever there are resources to do it justice.

The solos were sung by Miss Agnes Nicholls, who sang very finely, and Mr. John Booth, who also rose to the demands of the music.

We are glad to hear that the funds of the Red Cross will derive substantial benefit.

We draw attention to the announcement in our advertisement columns regarding the organization of the Metropolitan Methodist Church, Toronto, Canada. The position is an important one, and it is gratifying to note that this fact is duly recognised in the emoluments offered. The representative of the Church has now arrived in London to consider and report on applications.

'THE CLARINET AND ITS MUSIC.'

A lecture with the above title was delivered at the Musical Association meeting on April 18, by Mr. Oscar W. Street. The clarinet, he said, was the last of the wood-wind to reach such a stage of development as entitled it to a place in the orchestra. It consisted of a cylindrical tube sounded by means of a single striking reed. Such instruments were of great antiquity, being in common use in the early civilization of Egypt, and were the ancestors of the *chalumeau*, a rude instrument made from a cylindrical reed in which a speaking-tongue was cut, bored with six finger-holes and one thumb-hole. By the end of the 17th century it was being made in four keys—viz., in high A, in E flat, in C, and in low A. Specimens of these were to be found in various museums throughout Europe. There were two in the Bavarian National Museum at Munich which were certified as the work of Johann Christopher Denner, whom all clarinet-players honoured as the inventor of their instrument. Denner began to work at the improvement of the *chalumeau* about 1690, and towards 1696 his ideas matured in the form of the two instruments referred to. These had two keys. Denner's son added a third, and subsequently three more were invented, and thus the instrument remained until the beginning of the 19th century, when Ivan Müller introduced his 13-key clarinet in 1809, on which he claimed that it was possible to play with correct intonation in every key. Its coming was an epoch in clarinet-making, not only as regards the key-system but also in the correct boring of the holes from an acoustical point of view. The model was adopted and perfected by the late Mr. George Clinton. A very important and widely-used system was evolved about 1843 by H. E. Klosé, professor at the Paris Conservatoire, in conjunction with the firm of Buffet. Broadly speaking, it was an adaptation to the clarinet of Boehm's system for the flute. Its use was practically universal in France, and not uncommon in England, where Mr. Charles Draper was its enthusiastic supporter.

Although Handel, J. C. Bach, Rameau, and others had written for the instrument, its progress during the first half of the 18th century was slow, probably because at that time its tone was hard and coarse, and only suitable for playing 'clarino' parts. Haydn used it sparingly. Mozart having become acquainted with it in 1777, used it in such a masterly manner as to form an important epoch in its history. His friendship for Stadler, a clarinetist of Vienna, led to his writing a Clarinet Quintet and a Clarinet Concerto. The lecturer then went on to refer to the manner in which the instrument had been employed by Beethoven, Spohr, Weber, Schubert, Mendelssohn, Brahms, Wagner, Richard Strauss, and other composers, especially dwelling on the works written by Spohr, Weber, and Brahms, for their respective *virtuosi* friends, Hermstedt, Bärmann, and Mühlfeld.

It had been alleged that the clarinet was an unsatisfactory instrument for solo work—owing, as it was said, to its comparative inflexibility and somewhat monotonous tone-colour. After the recent performance of Sir Charles Stanford's fine Sonata for clarinet and pianoforte, one critic went so far as to declare that 'even Brahms could do nothing with it.' Such criticisms misled the 'man in the street,' who looked to the critic to help him to form correct views upon subjects on which he was ignorant, and therefore erroneous statements of this kind did a great deal of harm, and deserved to be noticed and contradicted. Of course the exact opposite was correct. The particular beauty of the clarinet lay in its extraordinary flexibility of tone and its unique capacity for light and shade, ranging from a very powerful *fortissimo* to an almost inaudible *pianissimo*. In the words of Dr. Hadow in the 'Oxford History of Music': 'It is an instrument which we should probably rank next to the violin for beauty and expression.' Hence many composers had thought it worth while to write for clarinet and pianoforte, and had given us many valuable and delightful examples of their genius under this heading.

Miss Beatrice Spencer, Mr. Herbert Stutely, and Mr. R. H. Walthew gave a number of illustrations to Mr. Street's lecture.

ROYAL ACADEMY OF MUSIC.

Since our last record of the activities of this institution, a students' concert, given at Queen's Hall, observed the centenary of the famous former Principal of the Academy, Sterndale Bennett. The 'Wood-nymph' Overture and the Caprice in E for pianoforte and orchestra (played by Miss Gwendda Davies) were the items chosen. A 'Rustic Suite' by Arthur L. Sandford displayed budding talent, to say the least of it. Sir Alexander Mackenzie conducted.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Easter term of the Royal College of Music the following awards were made: Council Exhibitions—Dorothea Christison (violin), Dorothy T. Davies (pianoforte), Naomi English (violin), Sophia M. Rowlands (singing). Director's History Essay Prize—George T. Ball, A.R.C.M., Dorothea R. McLees. George Carter Scholarship—James E. Wallace (for one year). The Charlotte Holmes Exhibition was not awarded.

ROYAL CHORAL SOCIETY.

It is a great satisfaction to record that the Good Friday performance of 'Messiah' drew a remarkably large audience. One of the best known Handel lovers, Mr. Arthur Balfour, was present. The principals were Miss Carrie Tubb, Miss Phyllis Lett, Lieut. John Coates, and Mr. Robert Radford. As is usual with this Society, only Handel's accompaniments were played. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was at the organ.

THE BEECHAM OPERA SEASON,
ALDWYCH THEATRE.

The short supplementary season of opera in English concluded in May was remarkable chiefly for an admirably performed revival of Mozart's 'Magic Flute.' Miss Sylvia Melis distinguished herself in the part for 'The Queen of Night,' Mr. Robert Radford was a fine Sarastro, and other rôles were also well filled by Mr. Maurice D'Oisley (Tamino), Mr. Alfred Heather (Monostatos), Mr. Frederic Austin (Speaker), Mr. Randalow (Papageno), 'La Bohème,' 'Madame Butterfly,' 'Tales of Hoffmann,' 'Cavalleria,' 'Pagliacci,' 'The Critic,' were other operas that were given. The season was satisfactorily supported.

MR. HOLBROOKE'S CONCERTS.

There is a general feeling of satisfaction that Mr. Holbrooke is again with us after his physical escapades in the States. For one thing, he has a way of 'gingering' up his critics in a genial fashion, although the geniality does not always lie on the surface. On May 5 the miscellaneous programme he presented had the merit of great variety, including, as it did, items by Stravinsky, Debussy, Frank Bridge, and his own 'Pickwick' Quartet (Parts 1 and 2). It is difficult to place this rather erratic work, but we are sure it is not Holbrooke at his best. Mr. Topliss Green sang some native songs, which were wrongly described as folk-songs. At the concert on May 16, Mr. Holbrooke's Sextet for wood-wind and pianoforte (Op. 33) was a welcome exhibition of the composer's capacity. The other items were works by Albert Roussel, Paul Ivor, and J. Amberg. Mr. Spencer Thomas sang national music. The Queen's Hall Quintet provided the wood-wind.

LONDON SYMPHONY ORCHESTRA,
QUEEN'S HALL.

At the tenth concert of the series, given on May 8, Sir Henry Wood conducted in place of Sir Thomas Beecham, who had to be at Manchester. The programme included the Suite de Ballet from 'Alceste' (Gluck), the Symphonic-poem 'Grey Galloway' (J. B. McEwen), and the Symphony 'Pathétique.' But the most notable item was the Brahms Double Concerto for violin and violoncello, the soloists in which were the Misses May and Beatrice Harrison, who played very finely. Miss Miriam Licette was the vocal soloist, and she sang Debussy's 'Mandoline' (which was encoored) and some other pieces.

The concert given on May 22 occurred too late for a report in the present number.

London Concerts.

QUARTET CONCERTS.

The London String Quartet (Mr. Albert Sammons, Mr. H. Wynn Reeves (in place of Mr. Thomas W. Petre, who is away on military duty), Mr. Waldo Warner, and Mr. C. Warwick Evans) has resumed the Saturday afternoon 'Pops.' at Æolian Hall. Concerts have been given on April 29, May 6, 13, 20, 27, and the remainder of the series will be given on June 3, 17, 24. The programmes of the concerts that have taken place have included Waldo Warner's fine Quartet in C minor, Brahms's Pianoforte Quartet in C minor, Op. 60, in which Mr. William Murdoch collaborated, Holbrooke's Quintet for clarinet and strings, Op. 28, with Mr. Charles Draper as clarinetist, J. B. McEwen's Quartet in E flat, Vaughan Williams's combination for tenor solo, strings, and pianoforte, 'On Wenlock Edge,' and many other works of high interest. Besides the solo players named above, Misses Myra Hess, Ethel Hobday, and Irene Scharrer have appeared.

The London Trio at its concert on April 19 gave Beethoven's D major Trio, and Sir Hubert Parry's Partita in D minor for violin and pianoforte was a feature. It was admirably played by M. Pecskaï and Madame Amina Goodwin. A Welsh singer, Miss Annie Rees, showed promise. She has a fine voice. On May 10 Schubert's Trio in B flat (Op. 99) and Hurlstone's Sonata in D major for pianoforte and 'cello, played by Madame Goodwin and Mr. Whitehouse, were the concerted items. Miss Sara Silvers sang an excellent selection of songs. The next concert will be given at 3.30 on June 21 (Æolian Hall).

On Good Friday, the Queen's Hall Orchestra performed extensive extracts from 'Parsifal,' the soloist being Madame Kirkby Lunn. Sir Henry Wood conducted.

At the All-British de Lara concert on April 27, Mr. Percy A. Scholes talked on 'Shakespeare as musician,' and made the oft-repeated but never fully justified statement that in the dramatist's period every educated man and woman could take, at sight, his or her part in a madrigal or part-song, or could play the virginal, the lute, the viola, or the recorder. He suggested that Shakespeare employed or asked for music to heighten supernatural effects. A new String Sextet by Frederick Laurance was well performed, but it did not leave a strong impression. An arrangement by Sir A. C. Mackenzie of Scottish airs was a pleasing item. One of the concerts was devoted entirely to the works of Coleridge-Taylor. The chief item was the Violin Concerto in G minor, which was well played by Mr. W. J. Read. It is not one of the composer's strongest works: notwithstanding some passages of undeniable beauty, one feels as though the composer strives for effect. Mr. H. L. Balfour played some impromptus on the organ, and Miss Edith Evans infused moving expression into the scena 'Waiting.'

All who appreciate beautiful pianoforte-playing welcome the reappearance of Miss Adela Verne in our midst after an absence of two years in America. She gave three recitals last month, on May 1, 8, 15. We regret we cannot print in full the excellent programmes she performed to highly-appreciative audiences. A few items only can be named: Bach's Organ Prelude and Fugue in D, as arranged by Busoni, Parry's fine Theme with Nineteen Variations, Schumann's Papillons, Op. 2, and his 'Carneval,' Brahms's Sonata, Op. 5, in F minor, and Chopin's B flat minor Sonata. Miss Adela Verne is a great artist.

Master Louis Godowsky, a young violinist who visited London a few years ago, gave concerts on May 3 and 17. He shows gifts which it may be hoped will lead to his occupying a leading position.

M. Pachmann played at Queen's Hall on May 6, and of course drew a large audience. His playing was as charming as ever, and his little ways as amusing as ever. May it be suggested without disrespect that it would be a boon to future generations if the genial pianist could be induced to allow the cinematographist to 'feature' his doings on the film?

The second of the concerts arranged so ably and generously by Miss Alys Bateman in aid of St. Dunstan's Hostel for the Blind, given on May 10, brought forward more Russian music. Selim Palmgren, Medtner (or Metner, as some will have it), and Catoire were represented. Miss Daisy Kennedy (violin) and Mr. Benno Moiseiwitsch were the performers. Mr. H. B. Dickin, the musical critic (who is getting to be quite an orator), spoke sympathetically in favour of the Hostel.

The Choral Union of West London L.C.C. Evening Institutes gave its annual concert at Queen's Hall on May 13. The choir overflowed the orchestral platform, and there was a large audience. The programme included Parts 1 and 2 of 'Hiawatha.' The performance was a very creditable one, and proved once again the ability of the conductor, Mr. W. T. Oke. The proceeds were devoted to 'Our Blinded Soldiers and Sailors.'

On May 18 a concert in memory of the late Henry R. Bird was given at Eolian Hall. A number of distinguished performers contributed their services, and there was a large audience.

THE GLASTONBURY FESTIVAL SCHOOL.

The Easter performances of this institution, as we may now call it, included 'Snow-White,' a ballet-opera, the scenario of which is by Margaret Morris, and the music by Rutland Boughton. On this occasion the work was produced by Miss Florence Jolley (a pupil of Miss Morris), who herself took the part of the Wicked Queen, all the other performers being Glastonbury children. The story is the old familiar one. It was admirably performed to the joy of the children, who made up the bulk of the audience. Mr. Boughton's music has melodious attractiveness and spontaneity. Mr. Clarence Raybould was the pianist, and his skill was a great factor in the success of the presentation.

The more important and ambitious production was that of Gluck's 'Iphigenia in Tauris.' Miss Gladys Fisher was the Iphigenia. The singers cast for Orestes and Pylades having been called up for war-work, the parts were at short notice taken by Mr. Boughton and Mr. Louis Godfrey. As the School is not able at present to gather an efficient orchestra, the accompaniments were played on the pianoforte by Mr. Clarence Raybould, to whose ability we have already referred.

We draw attention to the article by Mr. Boughton which appears on another page.

The production of Rutland Boughton's new music-drama, 'The Round Table,' announced for Whitsuntide at Glastonbury, has been postponed until the August Festival. This postponement has been found necessary owing to the expenses of the production and the uncertainty of securing adequate male principals and chorus. At Whitsuntide the chief attraction at Glastonbury will be a production of 'Everyman.' Further particulars will be announced shortly.

THE TORONTO MENDELSSOHN CHOIR.

A THREE DAYS' FESTIVAL: JANUARY 31, FEBRUARY 1, 2.

We regret that a report of this event had been unavoidably held over. We now give an account sent to us by Mr. Clifford Higgin, who until he left for Canada, where he now conducts the Schubert Choir and is organist of Brant Avenue Methodist Church, Brantford, Ontario, was very well known in competitive circles in the North of England as a choral conductor. He says:

I journeyed to Toronto to hear the celebrated Mendelssohn Choir, and was well repaid for doing so. There was a huge audience of several thousand people, and the concert was a great success in every way. As I listened to the work of the Choir, the thought that presented itself to me was this: I wonder what many of the conductors of the various choirs in the Old Land would think if they were privileged to hear this singing. English choral-singing has certainly

scaled great heights, and stands to-day on a very high pedestal, yet here in the garden of Ontario, in a country only just beginning to develop, is a choir that would astonish the most cultured musicians and experienced conductors. Had it not been for this terrible war, you would have had this choir demonstrating its powers in Great Britain, and perhaps my opinion may on that account be welcomed by many who were awaiting its visit, especially so when they realise that this is written by one who owes much of his choral knowledge to the competitive movement, and has the highest regard for the singing of the English people.

At the first concert the Choir was associated with the Russian Symphony Orchestra, which, under its conductor, Modest Altschuler, secured many wonderful and significant effects. It played the Introduction to Act 1 of 'Khovanstchina' (Moussorgsky), two Caucasian Sketches (a) 'In the Aul,' (b) 'March Sardar,' and 'Armenian Rhapsodie' (Ippolitov-Ivanov), Love Song from 'Boris Godounov' (Moussorgsky), Serenade (Arensky), Russian Folk-Song 'Twig' (Kinsky-Korsakov), and 'March Slav' (Tchaikovsky).

The Choir has a great reputation not only in Canada but in the United States, and the gifted conductor, Dr. A. S. Vogt, besides being the musical director of the great Conservatory of Music in Toronto, is the pre-eminent authority on choral music on this Continent. A great number of the men have gone overseas to fight for their King and country, and although the male-voice section had been reduced through war contingencies, the whole choir numbered 220 voices, and its singing was as beautiful as ever, combining that finish and detail one is accustomed to hear at the great musical competitions in the Old Land. The sopranos were brilliantly clear and chaste; the contraltos had a rich mellow quality; the tenors were always sweet and refined; and the basses had that wonderful diapason rounded tone that gives the solid and majestic support so essential in a *cappella* singing.

Although I have been privileged for years to hear the finest performances at the English musical festival competitions, I am bound to say that never has it been my good fortune to hear anything more refined and finished than the work done by the Mendelssohn Choir.

Dr. Vogt is certainly one of the greatest choral conductors of this century, and you have only to see him at work, and hear the wonderful effects that he secures from his chorists, to realise this. He is full of personal magnetism, and secures the interpretation of his fine ideas with the ease of a magician. He is a great personality, a diplomat in the highest sense, gentle and winsome, yet firm, and possesses the great gifts of authority and command which secure obedience through the channels of love and respect.

The tone of the Choir is wonderful—it is so refined, pure, and liquid. The *f*'s are distinguished by an absence of anything coarse, and the piling up of a great volume of resonant tone is almost 'oceanic' in power, yet always pure and solid. The *pp*'s are soft, fine, and very velvety, always retaining a phenomenal purity, even to the faintest echo. The *mf*'s also impressed me 'very much'—there was a warmth and plasticity in the tone, giving the listener a feeling that any conceivable expansion or contraction could be executed at will, and such was undoubtedly the case, for I have never before heard such 'real' crescendos and diminuendos. The shading was an outstanding feature in the performances, and the colours used were certainly wonderfully blended and tastefully laid on by the master musician conducting.

The following is a list of the choral music performed: Cherubim Song from 'Russian Liturgy,' by Rachmaninov (in ten parts); 'Hymn of Requiem,' by Tchaikovsky (eight parts); a unique and thrilling setting of 'Rule, Britannia,' by Dr. Vogt; Folk-song, 'Irish Tune from County Derry,' by Percy Grainger (five parts); 'Mother of Mine,' by H. T. Burleigh (men's voices), all unaccompanied; Choral Epilogue from 'Caractacus,' by Elgar; Slavic Folk-scene (Op. 18), by Novovietzski; and excerpts from 'Prince Igor,' by Borodin, which were given with orchestral accompaniment.

'The Children's Crusade' (Gabriel Pierné) was a feature of the third concert. The choir on this occasion numbered 475, including 250 children.

ROYAL MANCHESTER COLLEGE OF MUSIC.

At the annual Examination Concert (orchestral) given in April, the programme included a Haydn Symphony, and Variations on an original theme by Arnold Perry (student), who also appeared as solo pianist in Liszt's Concerto No. 2, in A. Other items were a movement from Beethoven's Pianoforte Concerto in C minor, with Mr. John Wills as soloist, Bach's Violin Concerto in A minor, played by Miss Margaret Fairless, and two movements from Mozart's Pianoforte Concerto in D minor, played by Miss Annie Lord. Vocal selections were contributed by Miss Elsie Kauntze and Miss Elizabeth Sleigh. The Principal, Dr. Brodsky, conducted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Midland Musical Society gave at the Town Hall, on Good Friday evening, April 21, Bach's 'St. John' Passion. The Society had already performed the work the year previously, and its repetition no doubt had been encouraged on account of its favourable reception on Good Friday, 1915. As on the former occasion the chorales were again the conspicuous sections, and were notable on account of the beautiful singing of the choir. Mr. A. J. Cotton, who conducted, has tried to vary the Good Friday programmes for a good many years in succession, and has given many celebrated sacred works by eminent composers. The 'St. John' Passion, which preceded the composition of the greater 'St. Matthew' Passion, was first performed in 1794, and the methods adopted by Bach in this work are strongly related to the oratorio form. Mr. Frank Mullings sang the part of the Evangelist with nobility of expression, and especially made a deep impression with his touching delivery of 'Ah, my soul.' Madame Laura Taylor and Miss Helen Anderton sang excellently. Mr. Alfred Askey, Mr. Herbert Simmonds, and Mr. Wallace Taylor were the other principal vocalists. Mr. C. W. Perkins was the organist, and the important accompaniments and obbligati for wood-wind and viola da gamba were finely performed.

Miss Rosemary Savage, who won the Dale-Forty scholarship for pianoforte playing at the Midland Musical Competition Festival in 1914, gave a pianoforte recital at the Midland Institute on May 3, assisted by Mr. Herbert Simmonds, vocalist, and Mr. G. H. Manton, accompanist. The performer since last she played in public has made considerable progress: her touch has become firmer and more sensitive, her technique more broadly developed, and her artistic conception showed advance in the right direction. The selections she played comprised Bach's Prelude and Fugue in D minor, Beethoven's Sonata, Op. 10, No. 3, in D major, Chopin's Scherzo in C sharp minor, Schumann's Romance No. 2, Rubinstein's Staccato Study, an Etude by Medtner, and Liszt's twelfth 'Hungarian Rhapsody.' Mr. Herbert Simmonds contributed songs by Massenet, Tchaikovsky, and Moussorgsky, which he treated with perfect art.

Before members of the Midland Section of the Incorporated Society of Musicians, Mr. S. Midgley, of Bradford, gave a lecture on 'My favourite teaching pieces' at Queen's College on May 6, illustrated by a variety of pianoforte pieces which he performed.

The sixteenth annual orchestral concert given by the students attending the Midland Institute School of Music was held in the Town Hall on May 10, under the direction of Prof. Granville Bantock. The novelty was Dr. F. W. Wadely's Overture 'John of Gaunt,' conducted by the composer, a work of considerable merit, well played by the large orchestra. The only other purely orchestral contribution was Berlioz's Overture 'Waverley.' An excellent performance of Beethoven's Violin Concerto was given by Mr. Norris Stanley, a player of great promise. Bach's Concerto in C for two pianofortes, performed by Mesdames Berry and Bryan, Rimsky-Korsakov's Pianoforte Concerto in C sharp minor, played with power and artistic distinction by Mr. Claude de Ville, and songs contributed

by Mesdames Gladys Simmonds, Dorothy Lycett, Ethel Dorricott, and Mary Foster, formed the remainder of the programme.

Another concert given by Belgian artists at the Town Hall on May 11, in aid of charity, unfortunately did not attract a large audience, although the concert itself was one of the best yet offered by Belgian vocalists and instrumentalists.

BOURNEMOUTH.

The absence of any break between the winter and summer concert seasons makes it difficult adequately to summarise the past month's exploits. We must restrict our comments mainly to the concluding events of the season just ended.

Last month we alluded to Mr. Dan Godfrey's commemorative action with regard to the Sterndale Bennett centenary. We now have to record that a continuation of the celebration was a feature of the Symphony Concert on April 20, when Sterndale Bennett's most graceful and pellucid G minor Symphony was revived with complete success. At the two remaining concerts of the series familiar works that have long since achieved an unchallenged position were in the ascendant, and we need do no more than give the titles of those which proved to be the most enjoyable—namely, the 'Leonore' Overture No. 3, and the 'Eroica' Symphony (Beethoven), César Frank's D minor Symphony, and a Scherzo by Koplyov.

The names of Mr. Rowsby Woof, Mr. Philip Halstead, Miss Jacoba Wolters, and Mr. Jean Gennin (a member of the Orchestra) have figured as soloists. The performance by Mr. Rowsby Woof of the Beethoven Violin Concerto was of a very high order from the technical standpoint; but the grandeur of the music was not quite realised, the slow movement in particular being rather too sugary in quality. Mr. Halstead played the Rachmaninov Pianoforte Concerto in C minor in a resourceful manner, but the work is undeniably over-orchestrated. Miss Wolters—so well-known to local audiences—displayed much skill in her playing of Debussy's 'Danse Sacree et Danse Profane' for harp and string orchestra, and Mr. Gennin, in two movements from Benoit's Symphonic-poem for Flute and Orchestra, afforded confirmation of the fact that it is not necessary to go outside the Municipal Orchestra for highly-competent soloists.

At the 'Monday Specials' we have had three very interesting programmes, devoted respectively to 'Russian and Slavonic' composers, 'French' composers, and 'British' composers, two novelties being forthcoming in a Suite, 'The Allies,' by T. Arthur Burton, and a 'Miniature Dance Suite' by Adam Carse, both of which were conducted by the composers.

Vladimir Cernikov and M. Emile de Vlieger, also that captivating pianist Miss Adela Verne, have appeared at miscellaneous concerts, and a visit on the part of the Imperial Russian Ballet was the medium for the first production here of Rachmaninov's ballet, 'Aleko.' On May 2 the Municipal Choir and Orchestra presented Coleridge-Taylor's 'Hiawatha.' The national call has of course depleted the ranks of the choir somewhat seriously, but an expressive performance was given under the direction of the chorus-master, Mr. Thomas J. Crawford, who obtained some good effects and never allowed the orchestra to become too obtrusive.

A successful beginning to the summer season of Symphony Concerts was made on May 10. At this opening concert Mlle. Angèle Simon played Schumann's Pianoforte Concerto very creditably, although not always so steadily as one could wish. On May 17, Weber's 'Oberon' Overture, Beethoven's eighth Symphony, and Lalo's 'Norwegian Rhapsody' made up an attractive programme, to which distinction was added by the admirable performance of Saint-Saëns's Concertstück for Violin and Orchestra by Miss Marjory Dorning, an accomplished artist now resident in Bournemouth.

Mr. F. C. Field Hyde lectured on 'Singers and their training' at the V.M.C.A., Tottenham Court Road, on May 3.

BRISTOL.

There was an attractive concert at the Victoria Rooms on April 29, given by the Belgian Artists' Committee, and the performance was appreciated by a large audience. Those who took part were Madame Mary Rizzini and M. Jules Colbert (vocalists), Madame Boin-Kufferath (violin), M. Jos. Camby (violin), and M. Paul Kochs (pianoforte). During the concert interval the Lord Mayor (Dr. Barclay Baron) delivered an address eulogistic of Belgium.

A crowded audience was secured on May 1 at the Bishopston Hall, when a concert was held in aid of the Serbian and Montenegrin Relief Funds. There were items by Miss Marion Elles, Miss Rebe Hillier, Miss Cissie Gayton, and Mr. John Royce (vocalists), Miss Marion Shattock (pianoforte), and Mr. Edgar Hawke (violin). The different contributions were well received, and the Lord Mayor spoke in praise of the concert, which owed its inception to the fact that the vicar of St. Michael's (the Rev. A. H. Sewell) had himself seen, in Serbia and Montenegro, the dire need of these suffering peoples.

DEVON AND CORNWALL.

DEVON.

Music played a legitimate part in the social celebration of the Shakespeare Tercentenary at Plymouth on May 3. The items were vocal, all of the period, selected with artistic sense of the fitness of things under the direction of Mr. T. Canning Baily, chairman of committee, and performed artistically by singers prepared by Mr. D. Parkes. The recently published motet, 'O God of Battles,' music by Richard Dering and words adapted from 'Henry V.' by Sir Frederick Bridge, took a conspicuous place; and other pieces sung included Garrick's 'Ode to Shakespeare' (Dr. Arne), 'The cloud-capp'd towers' (R. J. S. Stevens), 'Crabbed age and youth' (Stevens), 'Where the bee sucks' (Dr. Arne). Excerpts from plays were recited. A rare opportunity was missed at the devotional service in St. Andrew's Church on the preceding Sunday, for though the band of the R.G.A. collaborated with the organ, the music bore no relationship to the occasion.

On Good Friday, at Plymouth, King Street Wesleyan choir gave a sacred concert under the direction of Mr. Harry Woodward; Mount Gold Wesleyan Choir sang Rossini's 'Stabat Mater' twice, with Mr. D. Parkes at the organ, and Mr. N. H. R. Normington conducting; in St. Catharine's Church 'Olivet to Calvary' was sung, Mr. R. Waddy being the organist; and 'The Crucifixion' was performed in St. Levan Wesleyan Chapel.

At the second annual concert of the female choir at Erme House, trained by Mr. D. M. Durston, and supported by a small orchestra, the programme included six part-songs, three being Elgar music.

In Torquay Pavilion, on April 22, Miss Marie Novello played the pianoforte part of one of Liszt's 'Hungarian Fantasias' with the orchestra, and solos by Debussy and Rachmaninov. At the Symphony Concert on April 27 Tchaikovsky's 'Pathetic' Symphony was given, along with other pieces, and Miss Gertrude Meller was the soloist in Rubinstein's Concerto for Pianoforte and Orchestra. On May 4 the Symphony was Beethoven's No. 2, and Mr. Julian Clifford was the soloist in Liszt's Pianoforte Concerto in E flat. Mr. Basil Cameron, conductor, and Mr. Barry Squire, leader of the band, have been called to the Army.

A special feature of the music sung at Ottery St. Mary Parish Church on Good Friday was a 'Passion Nuni' by Varley Roberts. A choir of ladies and boys at Bampton on April 27 were conducted by Mr. W. Gage in choruses and solos; at Lynton, on May 1, a recital was given by Miss Elliott (pianoforte) and Mrs. Woodcock (organ), Miss Ethel Jones and Mr. W. H. Knight (songs); and on the same date at Lymouth a musical War Masque, 'The Empire's Honour,' composed by the Hon. Mrs. Gell, was performed under the baton of Mr. W. H. Northcott. Lady Churston sang at concerts at Torquay (May 9) and Brixham (May 10), other contributors being the Isca Glee Singers (in charming four-part music).

Barnstaple Musical Festival Society gave a concert on April 26 in aid of Red Cross Funds. The choir, in Haydn's 'The Creation,' and part-songs by Roland Rogers and Elgar

reached its highest record. Dr. H. J. Edwards conducted. The principal vocalists were Miss Vivian Worth, Messrs. Dean Trotter, J. M. Northcote, and Sydney Harper, and Mr. Percy Parish led a small band, which was supplemented by Mr. R. Simper at the organ. Shortage of funds and of male voices restricted the scope of the programme of Exeter Oratorio Society on May 3, but it is not without advantage that in these days of such limitations attention is being directed to music of smaller type. Chief interest centred in Beethoven's Choral Fantasia, partly as a novelty, and also because it called to the platform as collaborators the three conductors of the Society—Dr. H. J. Edwards at the pianoforte, Dr. D. J. Wood, organist, and Mr. Allan Allen, who directed the performance. Mendelssohn's 'Hear my Prayer,' with Miss L. Stiles-Allen as soloist, 'Come, let us sing,' with Mr. Joseph Cheetham, and Elgar's 'Briton alert,' were very well sung.

At Torquay, on May 3, Miss Rosa Budd arranged an interesting chamber concert with the help of Miss Gertrude Meller in pianoforte music by Liszt and Chopin, Mr. S. W. A. Moyle in 'cello music by Schubert and MacDowell, and Miss Irene Finnemore and Mr. R. Butterworth in songs by Parry, Walford Davies, &c. A concert of similar character was given at Tavistock on the same date by Mrs. Hall Parlbry (violin), Miss Ellen Walker (pianoforte), and the Rev. G. Phillips (accompanist). The annual concert, on May 4, in aid of Totnes Hospital, was contributed to by Señor Gomez (violin), Miss Irene Ellis (vocalist), and Mr. D. Parkes (accompanist). At a concert at Barnstaple on May 5, given by Miss Guerra da Fontoura, Dr. H. J. Edwards (pianoforte) and Miss Muriel Donne (violin) played together and individually music by Grieg, Mendelssohn, Liszt, Schubert-Wilhelmj, Kreisler, and Debussy. The vocalists were Miss Meta Murray, Mrs. Charles Bell, Miss Lilian Reeve, and Mr. Fraser Gange.

CORNWALL.

At Liskeard, on Good Friday, Mr. T. A. Smythurst directed at the organ a performance of 'The Crucifixion'; and at Bugle on the same date 'From the Manger to the Cross' was sung in the United Methodist Free Church under the direction of Mr. A. Crowle. On Easter Sunday Liskeard Wesleyan Choir celebrated its first Festival with music by Dykes, Maunder, Stainer, Simper, and Sullivan; Keneggy Wesleyan choir sang the Cantata 'A Glad Easter'; at Camborne Choir Festival, anthems and motets by Stainer, Martin, Sullivan, and Gounod were given under the direction of Mr. Everson Luke; at Marazion music by Sir George Martin marked a special endeavour; and a new organ was opened in Tregoney-with-Cuby Parish Church.

A Ladies' Choral Society, formed during the season at Looe, sang part-songs at its first concert on April 25, under Miss L. M. Kelly, the Society's conductress. Newquay Choral and Orchestral Society performed 'Hiawatha's Wedding-feast' on April 27, with Mr. J. Batten as tenor soloist; and on April 30 a Cantata, 'King of Glory,' by F. W. Pearce, and choruses from 'Messiah,' were sung by Torpoint Wesleyan Choir, conducted by Mr. H. Oliver. St. Austell Juvenile Opera Singers gave 'Princess Ju-Ju' on May 2, conducted by Mr. W. Brennan Smith; and in aid of Red Cross Funds on May 3 the operetta 'A visit to Fairyland' was sung by twenty children led by Miss Nunn. At Camborne, on May 4, a choir of operatives of W. Bennetts & Son sang choruses, and Mrs. W. F. Bennett's Girls' Choir gave part-songs. A picturesque operetta, 'Madame Milcent, manicuriste,' was performed by singers and orchestra at Falmouth under the direction of Mr. George Briggs; and Saltash Male Choir sang excellently at a concert on May 8. Pupils of Miss K. Hodges performed a two-Act musical fantasy at Penzance on May 12, the music being arranged and conducted by Mr. Walter Barnes.

DUBLIN.

Music in Dublin is at a standstill, and is likely to be for some considerable time. The Sinn Fein Rebellion has put an end to the Feis Ceoil for the present, at any rate. The twentieth Festival, for which there were 690 entries (a record number), was to have been held during the second week of May, and at the moment of writing it is quite uncertain when it can be held. The Antient Concert Rooms

have been let for a term of years to Messrs. Eason & Co., the well-known newsgagents and stationers, who were amongst those who had the misfortune to be burnt out in the great fires in Sackville Street. Being now entirely without a concert hall of any size, the Dublin musical outlook is black indeed.

LIVERPOOL.

For many years past it has been the custom to give the poor of the city a free performance of 'Messiah' in St. George's Hall on Good Friday afternoon, and this year was no exception. Organized by Mr. W. J. Riley, a competent choir was raised, and conducted by Mr. Branscombe, the accompaniments being played on the organ by Mr. F. H. Burstall. The principals were Miss Edna Barker, Miss Hilda Cragg-James, Mr. Harry Evans, and Mr. W. H. Cross.

A 'Messiah' performance for the benefit of the Wounded Soldiers Fund was given with orchestra in the Waterloo Town Hall on May 6. Mr. John Tobin conducted, and the principals were Miss Louie James, Miss Dorothy Bond, Mr. William Brown, and Mr. J. C. Brien.

The performances given by the Harrison-Frewin Opera Company in Kelly's Theatre during the fortnight commencing May 1 fully merited the appreciation they received. Conducted by Mr. Frewin, who has an able assistant and chorus-master in Mr. David Cochran, the ensemble and finish of the performances were unusually good, and the Company's travelling orchestra, which has a lady bassoon player, was noticeably competent. The vocal principals included such excellent artists as Miss Edith Evans, Miss Doris Woodall, Miss Evangeline Florence, Mr. John Harrison, and Mr. Lewys James. A round of the more familiar operas was varied by a performance of Bruneau's 'Attack on the Mill,' which has not been given here for many years. Remarkable as a work by a French composer in the manner of Wagnerian music-drama, it exhibits continuous melodiousness and considerable dramatic feeling,—more appreciable perhaps by the musical than by the popular ear. The opera had been carefully prepared by Mr. Frewin, who is a stickler for detail, and the performance had the advantage of an excellent cast which included Miss Raymonde Amy (Françoise), Miss Esther Yunson (Marcelline), Mr. John Harrison (Dominique), Mr. Lewys James (Merlier), and Mr. Kingsley Lark, who sang well in the bass music of the German Captain. The hisses evoked by his grey uniform were also a compliment to his suitably truculent bearing.

The 'Al Fresco' Concerts arranged in connection with the Lord Mayor's admirably organized 'Roll of Honour' week—May 6 to 13—in aid of local widows and dependants of soldiers who fall in the War, was rather interfered with by the incessant rain on two evenings. But the effort made was helpful to the fund, and also remarkable for exploiting the immense amount of choral material which as a rule is allowed to go to waste in the summer season. It is to be hoped that the experience gained in this week of outdoor choral-music will stimulate some definite movement in a direction which has such great possibilities for human enjoyment. The Lord Mayor's appeal caused the city to burst into song, and the long list of choral performances announced was headed by the Philharmonic Society's choir, the Welsh Choral Union, the Gitanas Ladies' Choir, the Cymric Vocal Union, the Avenue Choral Society, the Cathedral Choir, and notably by Madame Fanny de Boufflers' Ladies' Choir, which gave a concert with orchestra on the Exchange Flags which realised twenty pounds. There were smaller choral societies, church and chapel choirs, minstrel troupes, pierrots, bands and orchestras too numerous to mention individually, and while there was a shortage of male voices in the ranks of most of the choirs, the standard of the singing and also of the music performed was good, and gave pleasure to great numbers of people.

Gounod's 'Messe Solennelle' occupied the attention of the choir which Madame Fanny de Boufflers so ably conducts, on May 10. Given with orchestral accompaniment, the performance commended itself more especially by the expressive singing of the female voices, with whom the available tenors and basses compared rather unfavourably. The vocal principals included Madame Annie Goodwin, Mr. Lloyd Moore, and Mr. Cowlishaw.

The local Association of Organists and Choirmasters was addressed by Mr. Norman C. Woods, of Southport, on May 1—his subject was 'The Organ.' On May 13, Mr. Albert Orton gave the members some useful 'Thoughts on Pianoforte-playing and its relationship to Organists,' which he preceded by an organ recital in Walton Parish Church, and concluded by a pianoforte recital in the Parish Hall, a noticeable feat of musical versatility.

A repeat performance of the School Children's Massed Singing Festival was given in St. George's Hall on May 17. The choral programme was identical with that of the previous occasion on March 29, and the interesting singing of the children was again varied by songs by Miss Myrtle Jones, violin solos by Miss Kathleen Daly, and brilliantly-played pianoforte solos by Mr. Joseph Greene. Mr. Ellingford played on the organ Mr. Gordon Stutely's 'Roll of Honour' March which recently won the prize in Messrs. Rushworth & Dreaper's 'March' Competition.

MANCHESTER AND DISTRICT.

What Richter and Balling often talked of doing here has now come to pass in ways little thought of three years ago. Beecham is under no illusions as to the part Manchester is destined to play in the evolution of English opera, and one need not be gifted with extraordinary powers of perception to realise that the Manchester area will be an operative 'nursery' of uncommon importance. Only one doubt can cross the mind in this connection: Will Beecham 'stick it'? Will he find in this Lancashire development and all that comes in its train a life's work that shall satisfy his artistic ambition and to which he can devote all his energies of means and talent? It has to be remembered that he realises the unsuitability of London for such an effort. 'London lacked civic consciousness and culture, the people who went to opera there were too much a multitude of vagrants living in hotels,' he said on April 9, and continued, 'Manchester should now do for the lyric drama what it had once done for orchestral music, and *he intended it should do it*' (the italics are mine). Anticipating criticism of his temerity in launching so ambitious a scheme at apparently so inauspicious a moment he argues that so many 'traditions' have gone by the board in well-nigh all branches of artistic, intellectual, and economic thought, and that nowhere has this right-about attitude been more pronounced than in music, therefore the breaking with precedent is more easily accomplished in the hour when frontier lines of demarcation are being obliterated. Says Sir Thomas Beecham: 'It is therefore not only in the interests of the most highly organized branch of a great art, but also with an eye to the still greater musical prestige of this city, the public of which has treated me with so much appreciation, that I now issue this announcement.'

The month's season is being given in the fine commodious New Queen's Theatre. The orchestral well is large enough for nearly sixty members of the Hallé band, and the house is so amply spacious that the great majority of the reserved seats can be purchased singly at prices ranging from 4s. to 7s. 6d. On a subscription basis these rates are slightly less: between 150 and 200 seats in the circle cost 10s. 6d. As unreserved prices range from 1s. to 3s., it will be seen that the first essential to a democratic appreciation of grand opera in its highest manifestation is present. At the time of writing, about one-third of the season has passed, and the attendances have steadily increased as the fame of the earlier performances has spread. Structurally the theatre is a worthy home for opera; its acoustic is marvellously good, and visiting musicians are loud in its praise. The Hallé Concerts have not infrequently brought visitors from distant parts of the North of England, but these operas have done more to impart something of a 'festival' character to prosaic Manchester. Very few Mancunians have had acquaintance with the magnificence of Beecham's Drury Lane or Aldwych or Shaftesbury seasons, still fewer have any knowledge of the best Continental traditions. True the Denhof and Quinlan tours in recent years accustomed us to a definitely high standard in scenic art, but to find everything in every opera so nearly approaching the ideal—nothing makeshift, nothing to jar—is to experience an artistic satisfaction quite unique to all but the most blasé. Scenic art such as that of Benoit and Dulac in itself would have given rich distinction to any

season, and the miracle of it all is that the experience should be ours at such a time as the present!

In drafting his scheme Beecham was probably the more free to indulge his eclecticism by the knowledge that Wagnerian music-drama had been adequately presented here three years ago in the ill-fated Denhof venture. This fact, coupled with (1) his justifiable fastidiousness in operas of the *bel canto* school, and (2) his recognition of modern works like 'The Bo'sun's mate' and 'The Critic,' have earned for him on the one hand the praise of the critically-minded for a scheme so well-balanced and abounding in genuine interest, and of all sections of the opera-going public for his championship of the type of opera in which they happen to be particularly interested. This has found tangible expression in the announcement as I write that, owing to the fine public support, the season is to be prolonged another week, *i.e.*, until June 10; knowledge of this fact will no doubt extend the area of the appeal made by the presentation of grand opera under conditions so ideal.

Several features have emerged which call for note before any detailed survey is attempted. There is the exceptional capacity of the younger conductors assisting Beecham—Messrs. Pitt, Harrison, Howells, and Goossens, junr.; never before has Manchester had simultaneously in her midst such a band of young moderns (and to these should be added Hubert Bath, who shares the direction of the fine O'Mara Company's destinies). Then the outstanding quality of numerous young singers who probably never would have found their métier in purely concert work (there's not enough to go round!), but who, in opera, have scope for their powers however ambitious; there must be uncommonly sound judgment exercised somewhere under this Beecham régime. Liverpool and Manchester are naturally interested in the development of Miss Licette and Miss Ellinger, and of Messrs. F. Austin and Webster Millar.

The production of 'Boris Godounov' and of 'Tristan and Isolde' dominated the first half of the season much as the twin summits of the Langdale Pikes do that part of the Lake District from which I write, attracting by their rugged boldness, grandeur, and simplicity of outline. Beecham has familiarised us with the three towering periods of the 'Godounov' music during the past winter, but it is not putting too high a valuation on it to say that this Moussorgsky is the greatest sheer revelation the Manchester public has experienced for several generations past. Beecham, Goossens, Bouilliez, Radford, Ranalow, and Olive Townsend sustained the chief burden in this great task.

For the 'Tristan' music the string department of the fine orchestra had scarcely sufficient power to cope with the white-heat intensity of its biggest movements; but, this apart, the night was a memorable experience even for seasoned habitués, and very notably so in Act 3. Here we had revealed a great Kurwenal in Mr. Percy Heming, and for many the early portion of this Act was felt to be on the same lofty plane of emotional interest as Act 2 or the Death Chant of Isolde. Mullings's study of the Tristan character is maturing with great certainty: three years ago it was remarkable; now one felt something of the play of powerful intellectual forces which have gone to the moulding and tempering of his conception. Voice and dramatic force we have long known him to possess; now every phrase of his Tristan has real significance, and carries irresistible conviction. He is clearly to be numbered with the giant Tristans of the past.

Miss Rosina Buckman's 'Isolde' somehow lacked those all-compelling characteristics so evident in the others; one feels that temperamentally she ought to achieve great things, but hers is the promise of blossom-time—not yet the fruitage. I propose to continue consideration of some other operas in the July issue.

SHEFFIELD AND DISTRICT.

Dr. Vaughan Williams's song-cycle 'On Wenlock Edge,' based upon a group of poems from Housman's 'A Shropshire Lad,' had its first hearing in Sheffield at a War funds concert organized by Miss Eva Rich on May 5. Mr. John Booth, who sang the work at short notice in place of Mr. Frank Mullings, penetrated cleverly into music which is cast in an idiom of pessimism and poignancy.

Discarding the stock-in-trade of conventional expressiveness, he made his emotional appeal by a thorough absorption of the moods of the poetry and its musical setting. The work made a deep impression. Mr. Herbert Brown sang with deep intensity in Lidgey's cycle, 'A song of Life,' and Miss Rich gave a moving performance of Coleridge-Taylor's scena, 'Waiting.' Miss Rich's Ladies' Choir and a string quartet party by their artistic help added to the success of an excellent concert.

At the May-Day Festival of the Sheffield Central Secondary Schools, the musical programme served as a Shakespearean commemoration. A large and correctly trained choir, directed by Mr. G. E. Linfoot, sang a number of the most familiar old settings of the poet's lyrics, and these were supplemented by the round 'Sumer is icamen in,' 'Come, lasses and lads,' and some entirely delightful Morris Dances, as well as a pianoforte selection from Sterndale Bennett's 'The May Queen,' and some Elizabethan virginal music played by Miss Ethel Cook. The event was as all-embracing in its presentation of characteristic English music, as it was enjoyable as a children's fête.

Miss Dorothy Peck made a successful reappearance at Sheffield as a pianist at the Victoria Lecture Hall, on May 12. She played Beethoven's 'Waldstein' Sonata with point and intuition, and showed her versatility in performances of Chopin's C sharp minor Scherzo and Liszt's second Rhapsody. She was also heard with Miss Hawson and Mrs. Hubert Smith in Godard's Trio, Op. 72, No. 2.

Handel's 'Samson' received a spirited performance by the Shiregreen Choral Society on May 9, when the choir vindicated its steady capacity under the control of Mr. J. Gregory. A small orchestra lent helpful service.

At Millhouses the St. Oswald's Choral Society gave a graceful performance of Cowen's 'The Rose Maiden,' conducted by Mr. J. C. Simon. Though short of male voices the choir sang with consistent accuracy and good style.

YORKSHIRE.

Madame Clara Butt's 'Gerontius' performances at Leeds (May 3) and Bradford (May 4) are the outstanding events in Yorkshire music during the past month, and are the more conspicuous since serious music is now practically confined to the excellent Symphony Concerts conducted on Wednesdays by Mr. Julian Clifford in the Harrogate Kursaal, which are now in full swing. The 'Gerontius' concerts being in the nature of full rehearsals for the London series of performances, do not require detailed criticism. The main difference in the personnel was that the Hallé Orchestra took part, instead of the London Symphony Orchestra. The powerful choir of the Leeds Choral Union, to which neither the work nor its conductor—Sir Edward Elgar—is strange, sang with force and intelligence, and perhaps the most interesting feature of the performance was the assumption of the Angel's part by Madame Clara Butt. As a charity concert—the object being to raise funds for Red Cross work—the scheme, including as it does the importation of a large choir by special train to London, seems to be planned on rather extravagant lines, but Madame Clara Butt's great popularity and social influence have enabled her to carry it out with remarkable success.

On Wednesday, May 10, a recital was given by Dr. Alcock on the organ in York Cathedral, which was of especial interest, since it gave an opportunity of hearing the instrument again after some important work of renovation that had been carried out by Messrs. Harrison & Harrison. When the organ was reconstructed by Messrs. Walker & Sons in 1903, the admirable quality of their work was generally admitted, especially as regards the great mechanical improvements resulting from modern methods, and the fine quality of the stops. There was, on the other hand, considerable dissatisfaction with the volume of tone, which in ensemble effects was considered by many not to be in proportion to so spacious a church as the Minster. As the time had come for the instrument to be dismantled and cleaned, advantage was taken to have some additions and alterations made. A powerful Tuba has been added, with a wind-pressure of twenty-five inches, speaking straight down the Nave with majestic effect. To bring the rest of the organ into line with this powerful stop, a new large open Diapason, and a new Octave, Fifteenth, and Mixture have been inserted,

and the two largest reeds on the Great organ have been renewed, and placed on a new sound-board above the rest of the pipes, with a wind-pressure of twelve inches. To supply enough wind for these new stops, an electric motor and 'Discus' fan have been placed in the Crypt. Mr. Arthur Harrison has himself re-voiced every stop in the organ, which is now as powerful as it was refined in quality, and must take its place among the very finest of our cathedral organs. Dr. Alcock's recital was to be followed by two by Dr. Bairstow, the Cathedral organist, on May 17 and 24.

On May 6, at Huddersfield, a lecture was given on 'Shakespeare and his Music,' by Dr. A. Eaglefield Hull. Elizabethan madrigals were sung by the Huddersfield Glee and Madrigal Society, under the direction of Mr. Ernest Cooper. 'O mistress mine,' 'It was a lover and his lass,' 'The Willow Song,' &c., were sung (to a new arrangement for viols, by the lecturer) by Miss Doris Hall, Mr. D. R. Osley, and Mr. Ernest Armitage, and some Shakespearean dances were given by the girls from the Greenhead High School.

The Bradford Musical Union gave a Shakespeare concert on May 6. The programme contained nineteen solos and choral settings of Shakespeare's words. Mr. H. Coates conducted.

BANGOR (North Wales).—On May 17 the University Choral Society (women's voices section) gave part-songs by Dr. Walford Davies, W. Rebikov, Elgar, and John Ireland. Mr. J. M. Millinar played the Pianoforte Sonata No. 4 by Scriabin, and 'At a Picture Exhibition' by Moussorgsky, and violin solos by Tchaikovsky and Gossec were contributed by Mrs. Gough. Miss Idwen Thomas, a R.C.M. scholar, delighted the audience with songs by Gretchaninov, Borodin, and Delius, and some quaint old Welsh melodies. Dr. Caradog Roberts, director of music at the University College, conducted.

BLACKBURN.—The Shakespeare tercentenary was handsomely recognised by a series of lectures and performances spread over six days. A madrigal choir of 100 voices, conducted by Dr. F. H. Wood, gave a fine selection of Elizabethan madrigals and other music, and the Chaplin String Quartet (Misses Kate Chaplin, Lillian Berger, Florence Moss, and Mabel Chaplin) gave charming performances of old English music. The programme of the proceedings is a daintily printed booklet adorned with an excellently executed portrait of Shakespeare.

CAPE TOWN.—The Municipal Orchestra, under Mr. Theo. Wendt, has given numerous concerts during the season from January to March, and the prospectus for the season April to July promises some excellent programmes, including symphonies and other high-class music. The enterprise of the Corporation in providing this elevating recreation is much appreciated.

HARROGATE.—The sketch programme issued by Mr. Julian Clifford for the summer season of Symphony Concerts to be given at the Kursaal makes one wish that doctor's orders would send us to this delightful spot for a cure. The list of artists who will appear is an attractive one. Five British composers will conduct their own works. For half-a-guinea plus one shilling tax a seat can be booked for twenty-three concerts,—that is, about sixpence for each concert!

MADELEY (Shropshire).—The Madeley and Newport Choral Societies performed 'Judas Maccabæus' on May 8. Mr. J. Smart conducted.

NEWFOUNDLAND.—At the recent opening of the new three-manual organ at St. Andrew's Presbyterian Church, St. Johns, Mr. F. J. King, the organist and choir-master, gave a recital that included Alcock's 'Legend,' Harwood's Sonata No. 1, Hollins's Concert Overture in C minor, and Stanford's Fantasia and Toccata in D minor. The choir sang Parry's 'Ode to Music,' and Mrs. F. J. King sang solos.

NORWICH.—The Norwich Philharmonic Society, with the co-operation of the Norwich Choral Society, and under the conductorship of Dr. Frank Bates, successfully concluded the present season with a performance of Bach's 'St. Matthew' Passion, in the Cathedral, on Thursday, April 13. The interpretation of the work made a deep impression on a

large and reverent congregation. The season, which commenced on December 16 with 'Elijah,' in the Cathedral, has included two orchestral concerts given at St. Andrew's Hall to the troops stationed at Norwich, the general public being admitted on payment of a small charge. The first of these concerts, on November 25, 1915, included in the programme Mendelssohn's 'Ruy Blas' Overture, two movements of Mozart's 'Jupiter' Symphony, Haydn's Concerto in D for cello and orchestra, Præludium by Jarnefelt, madrigals, and Parry's 'Blest Pair of Sirens.' The second concert was on March 16, when the following works were performed: First movement of the 'Unfinished' Symphony by Schubert, Grieg's Norwegian Melodies (Op. 63) for strings, Elgar's 'Serenade Mauresque,' Saint-Saëns's Concerto for cello and orchestra in A minor, and Mendelssohn's 'Hear my Prayer.' In addition to these concerts, the greater part of 'Messiah' was given to the troops in St. Andrew's Hall on December 23, as well as a rehearsal performance of the 'St. Matthew' Passion in the same hall on April 10. Included in the scheme was an organ recital in the Cathedral, by Dr. W. G. Alcock, when the Cathedral choir under the direction of Dr. Bates sang the following unaccompanied works: 'Kyrie Eleison' from 'Missa Pape Marcelli' (Palestrina), Wesley's 'In exitu Israel,' and Tchaikovsky's 'Angel Spirits, ever blessed.'

PARIS.—On Good Friday a large congregation assembled at the British Embassy Church, to hear Stainer's 'Crucifixion,' Mr. Percy J. Vincent, the organist, directed, and Mr. John West played the accompaniment.

ST. LOUIS, U.S.A.—The Symphony Orchestra, under Max Zach, has been giving a long series of popular concerts this season. The programmes are not too severe, and the programme books now and then have genial notes. For instance, on February 13 a Processional March by one Turnbull was performed, and we are told that this gentleman, after studying the violin in Europe, returned to America. 'Now with all this training you are ready to hear that he came home prepared to accept pupils. No: not in this case. Mr. Turnbull went into the real estate business, and I understand that he is still there, doing bigger things, of course. At once Mr. Turnbull began to turn his attention to what music may do in community life. He regarded it from the beginning as a public necessity in the everyday life of the everyday man and woman. So he began by establishing free band concerts. For some years he played first violin in a quartet. He has interested himself in gathering funds for grand opera guarantee. (If you have never done this, you can scarcely realise what enthusiasm, moral courage, and loss of sleep it requires.) And in everything his hand touched he succeeded. He may think he has not accomplished much, but to others it would seem that he has done an amazing lot. From his example it is easy to make deductions, the chief of which is: Don't hesitate to contribute to the world in which you live the best you possess.'

SOUTHSEA.—The Christ Church Choral Society gave Gounod's 'Redemption' on Good Friday, under the baton of Mr. A. E. Ladden.

STOURBRIDGE.—The Stourbridge Concert Society does not draw the line as to German music to exclude Wagner. It organized a capital performance of 'The Flying Dutchman' recently. Miss Marie Rowe was Senta, and Mr. Joseph Farrington and Mr. Frank Webster were Steersman and Erik respectively. Mr. George Halford conducted with ability.

VANCOUVER.—Under the auspices of the Vancouver School Board, a body that seems to take a liberal view of its duties, 'Elijah' was performed on April 18 by the Musical Society, under the direction of Mr. George P. Hicks, whose labours on behalf of musical progress are producing great results.

WELLINGTON, N.Z.—The Royal Choral Society and the Wellington Musical Union have amalgamated. Mr. Robert Parker has accepted the conductorship.

WHITCHURCH (Salop).—The Choral Society conducted by Mr. W. E. Rogers gave a praiseworthy performance of 'Elijah' in the Parish Church of St. Alkmund on May 17. The vocal principals were Miss Lottie Thomas, Mr. J. Charlton Trevor, and Mr. John Foulkes.

In the absence of an orchestra the accompaniments were played on the organ by Mr. W. A. Roberts. There was a very large congregation, which included Katherine Duchess of Westminster. The performance was given for the benefit of the French Red Cross Funds.

WINNIPEG.—On Good Friday 'The Redemption' (Gounod) was given by the choir of Broadway Methodist Church, under the direction of the choirmaster, Mr. Watkins Mills, the well-known baritone. A lecture on Handel was given before the Men's Musical Club by Mr. Mills on April 15. He tells us that he is full of work and in excellent health, and tantalises us by stating that he is in 'tip-top voice.' He hopes to be able to visit England this year. His friends here will be glad to see and hear him.

Miscellaneous.

The Mendelssohn Scholarship for students of music in England is now open for competition. The Scholarship is held for one year, but the holder may be re-elected once, twice, or even thrice. The scholar's education is carried on, either at home or abroad, at the discretion and under the control of the committee, the expenses being borne by the funds of the Institution. Candidates may be of either sex, natives of the United Kingdom, or domiciled therein; and they must be not under sixteen nor over twenty-one years of age. Preference is given to talent for composition over any other musical gift. Applications must be sent to Mr. F. Corder, Poyal Academy of Music, York Gate, London, on or before June 15, with certificates of birth, testimonials, and compositions, together with an entry fee of one guinea.

The following candidates gained the gold and silver medals offered by the Associated Board for the highest and second highest honours marks, respectively, in the advanced and intermediate grades of the Local Centre Examinations in the March-April period of this year, the competition being open to all candidates in the British Isles. Advanced grade gold medal, Florence A. M. Oliver, Hereford centre, pianoforte, 145 marks; Advanced grade silver medal, Stanley Kaye, Sheffield centre, pianoforte, 142 marks; Intermediate grade gold medal, Cicely Newborn, Guildford centre, pianoforte, 140 marks; Intermediate grade silver medal, Marjorie M. Beerling, Margate centre, violin, 137 marks.

The Pinner Choral Society gave a miscellaneous concert on May 10. The programme included Parry's Ode, 'The glories of our Blood and State,' Stanford's 'Songs of the Fleet,' and Bach's 'God's time is the best.' Mr. Harold Darke conducted.

In connection with the School of Russian Music, Boudoir Theatre, Pembroke Gardens, Kensington, Mr. Montagu-Nathan is delivering a series of lectures (open to the public) on 'Russian music' on Wednesdays at 4.45 p.m. The remaining dates are June 7, 21, and July 5.

The Summer School of Church Music will not be held this year owing to the Military Service Act affecting some of the promoters, and to the College at which the School was to be held being requisitioned by the War Office.

Answers to Correspondents.

GROVNO.—The Proceedings of the Musical Association are sold to the public at £1 1s. a volume. But for that sum you can become a member and get your volume free. The secretary is Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W.

BEETHOVEN.—A series of articles on the form and execution of Beethoven's Sonatas has been running for a year or more in the *School Music Review*. (Monthly, 1s. 6d.: Messrs. Novello.)

MADRIGAL.—The best essay on John Wilbye and his works with which we are acquainted is that by the Rev. Edmund H. Fellowes, to be found in the Proceedings of the Musical Association for the session 1914-15.

LOVOCASTRAN.—A new edition of Bach's 'Orgelbüchlein' has just been published by Messrs. Novello. See the advertisement on p. 272.

CONTENTS.

	Page
Progress and Poverty. By G. H. Clutsam	273
The Chorale Melodies of Bach's 'St. Matthew' Passion. By Archibald W. Wilson	275
The Melodic Poverty of Modern Music. By Hugh Arthur Scott	276
What of English Music? By Charles Kennedy Scott	279
The Glastonbury Festival School and its Work. By Rutland Boughton	280
Occasional Notes	281
Church and Organ Music	282
The late Max Reger as Organ Composer. By Harvey Grace	283
Reviews	285
Correspondence	286
'A Little Bach Problem'	288
Obituary	290
The Last Forty-five Years of English Music	293
Boito's 'Nero.' By Claude Trevor	291
Curiosities of Musical Criticism	292
A Remarkable Musical Event. Six Consecutive Performances of 'The Dream of Gerontius' and new Music by Elgar	296
The Clarinet and its Music	296
Royal Academy of Music	297
Royal College of Music	297
Royal Choral Society	297
The Beecham Opera Season, Aldwych Theatre	297
Mr. Holbrooke's Concerts	297
London Symphony Orchestra, Queen's Hall	297
London Concerts	297
The Glastonbury Festival School	298
The Toronto Mendelssohn Choir	298
Music in the Provinces	299
Royal Manchester College of Music	299
Miscellaneous	304
Answers to Correspondents	304

MUSIC:

'Lament.' Four-part Song. By JOHN POINTER ... 293

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

SPECIAL NOTICE.

To ensure insertion in their *proper positions*, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

THURSDAY, JUNE 22 (FIRST POST.)

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BACH, J. S.—Organ Works. Book 15. "Orgelbüchlein" (Little Organ Book). Edited by Ivor Atkins. With an Introduction by Ernest Newman. 5s.

BROWNING, S.—"Ave Maria." For Bass Solo and Chorus. 4d.

CLEMENS, T. L.—"In memory of the Brave." March for Pianoforte. 2s.

COOK, HON. MRS. HERBERT.—"The Seasons." Short Cantata for Children. 1s.

COX, J.—"Jesu, Redeemer of our race." Hymn for use in time of War. 1d.

DERRY, H. BROMLEY.—"War Hymn of the Allied Nations." 2d. Words only, 2s. 6d. per 100.

HALL, C. WHALLEY.—"Two Kyries and Vesper Hymn. 3d.

HARWOOD, BASIL.—"To music, to becalm his fever." (Op. 30, No. 1.) Part-Song for five voices. 3d.

HOWELLS, H.—"In youth is pleasure." Madrigal for five voices. 4d.

MERRILL, C. H.—"Amphion." Madrigal for five voices. 4d.

OVENDEN, C. T.—"The Son of God goes forth to War." Processional Anthem. 2d.

PARTRIDGE, R. A.—"Break forth, O Earth, in Praises." Hymn and Tune. 1d.

POINTER, JOHN.—"Lament." (Op. 21, No. 1.) Four-part Song. (No. 880, *The Musical Times*.) 1½d.

POWELL, J. BADEN.—"Supplement to the Service of the Holy Communion." (Requiem.) 6d.

SCHOOL MUSIC REVIEW.—No. 288 contains the following Music in both Notations:—"Sigh no more, ladies." Unison Song. R. J. S. STEVENS: "O mistress mine." Unison Song. Traditional Air. 1½d.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). B. Voice Parts only, in Tonic Sol-fa Notation.

No. 1226. "When daisies pied." Unison Song. T. A. ARNE 1½d. —

" 1235. "Queen Mab." Unison Song. C. H. LLOYD — 1½d.

Book 254. Eight Shakespeare Songs by various Composers. Second Set. Unison 6d. —

" 255. Seven Shakespeare Songs by various Composers. Third Set. Two-part 9d. —

STEVENS, C. L. F.—"Sing a New Song." 2d.

TOMLINSON, H. W.—"Iona." Prelude for Pianoforte. 1s.

TONIC SOL-FA SERIES.—Edited by W. G. McNAUGHT:—

No. 2249. "Through the day Thy love has spared us." Evening Anthem. H. A. CHAMBERS. 1½d.

DURING THE LAST MONTH—(continued).

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

BROCKWAY, H.—"Far from my Heavenly Home." Anthem. 15 cents (6d.).

FEDERLEIN, G. H.—"Hear, O Thou Shepherd of Israel." Anthem for Tenor Solo and Chorus. 15 cents (6d.).

GAUL, H. B.—"La Brume" (Mist). For Organ.

HELD, PAUL.—"Jacob's Dream." For Violin, Violoncello, Harp, and Organ.

ISAACS, L. M.—"The Lord is my Shepherd." Duet for Contralto and Tenor. 60 cents (2s.).

MALLARD, C. S.—"Come and Worship." Carol-Anthem. 10 cents (3d.).

— "O praise the Lord." Anthem. 12 cents (4d.).

TUTHILL, B. C.—"Volga Boat Song." Russian Folk-Tune. Arranged for Male Chorus. 10 cents (3d.).

WARD, F. E.—An Ocean Rhapsody. Arranged for Violin and Organ, with 'Cello and Harp *ad lib*.

THE GUILDHALL SCHOOL OF MUSIC.

JOHN CARPENTER ST., VICTORIA EMBANKMENT, E.C.

PRINCIPAL LANDON RONALD.

The Musicians' Company's "Andrew Carnegie" Open Scholarship, of the value of £25 per annum, providing a complete musical education at the Guildhall School of Music, will be competed for during the month of June. Candidates may be of either sex, but must be British-born and under eighteen years of age. The last day for receiving entries is June 8, and forms of entry can be obtained from The Secretary, Guildhall School of Music.

COUNTY BOROUGH OF HUDDERSFIELD.

"MRS. SUNDERLAND" MUSICAL COMPETITIONS.

Special prizes are offered for Original Choral Numbers suitable for test-pieces. Competitors must be natives of Yorkshire, or have resided in the county for at least ten years immediately preceding date of entry. For further particulars, apply to T. Thorp, Secretary, Technical College, Huddersfield.

SIXTH THOUSAND.

Five Hundred and Thirty-five pages.

ORGANS AND TUNING

By THOMAS ELLISTON.

Seventy pages have been added to this work, and the price has necessarily been advanced to Eight Shillings and Sixpence net.

Postage Fivepence extra.

London: WEEKES & CO., 14, HANOVER STREET, W.
Sudbury, Suffolk: MARTEN & SON, LTD., 17, MARKET HILL.

JUST PUBLISHED.

REVISED EDITION.

SONATA IN D MINOR

FOR

THE ORGAN

BY

ALFRED H. ALLEN.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

ANTHEMS FOR TRINITYTIDE.

COMPLETE LIST.

*Almighty and everlasting God	Gibbons	14d.
Angel spirits ever blessed (Hymn to the Trinity, No. 3)	P. Tchaikovsky	2d.
Ascribe unto the Lord	S. S. Wesley	4d.
Behold, God is great	E. W. Naylor	4d.
Beloved, if God so loved us	J. Barnby	14d.
Beloved, let us love one another	Gerard F. Cobb	14d.
*Be ye all of one mind	Arthur E. Godfrey	3d.
*Blessed angel spirits (Hymn to the Trinity) ..	P. Tchaikovsky	14d.
*Blessing is the man	John Goss	4d.
*Blessing and glory	Boyce	14d.
*Blessing, glory	Bach	6d.
Come, ye children	Josiah Booth	3d.
*God came from Teman	C. Steggall	4d.
*God so loved the world	Matthew Kingston	14d.
Grant, O Lord	Mozart	14d.
*Hail, gladdening Light	J. T. Field	2d.
*Hail, gladdening Light	G. C. Martin	4d.
He in tears that soweth (S.S.A.), in Key of A	F. Hiller	14d.
*He in tears that soweth (S.S.A.), in Key of A flat	F. Hiller	14d.
*Holy, holy, holy	Crotch	3d.
Holy, Lord God Almighty	Thomas Bateson	4d.
*How goodly are Thy tents	F. Ouseley	14d.
*How lovely are Thy dwellings	Spohr	14d.
*Hymn to the Trinity (Blessed angel spirits) ..	P. Tchaikovsky	14d.
Hymn to the Trinity, No. 3 (Angel spirits, ever blessed)	P. Tchaikovsky	2d.
I am Alpha and Omega	Ch. Gounod	3d.
*I am Alpha and Omega	J. Stainer	14d.
I am Alpha and Omega	J. Varley Roberts	3d.
I beheld, and lo!	Blow	6d.
I know that the Lord is great	F. Ouseley	14d.
I saw the Lord	J. Stainer	6d.
I will magnify	J. Shaw	3d.
I will sing of Thy power	Greene	4d.
*I will sing of Thy power	A. Sullivan	14d.
I will sing unto the Lord	H. Wareing	3d.
In humble faith	G. Garrett	14d.
*In Jewry is God known	J. Clarke-Whitfield	14d.
In sweet consent	E. H. Thorne	3d.
In the fear of the Lord	J. Varley Roberts	3d.
Let the peace of God	J. Stainer	4d.
*Light of the world	E. Elgar	3d.
*Lord of all power and might	William Mason	14d.
Lord of all power and might (Men's Voices) ..	J. Barnby	2d.
Lord, we pray Thee	H. A. Chambers	14d.
*Lord, we pray Thee	J. Varley Roberts	14d.
O Father blest	J. Barnby	3d.
O joyful Light	B. Tours	4d.
*O Lord, my trust	King Hall	14d.
*O taste and see	John Goss	3d.
*O taste and see	A. Sullivan	14d.
O taste and see	A. H. Mann	3d.
O where shall wisdom be found?	Boyce	6d.
Ponder my words, O Lord	Arnold D. Culley	14d.
*Praise His awful Name	Spohr	2d.
Rejoice in the Lord	G. C. Martin	6d.
*See what love hath the Father	Mendelssohn	14d.
Sing to the Lord	Mendelssohn	8d.
*Stand up and bless	John Goss	4d.
Teach me Thy way	W. H. Gladstone	14d.
*The Lord hath been mindful	S. S. Wesley	3d.
*The Lord is my Shepherd	G. A. Macfarren	14d.
The Lord is my Shepherd	J. Shaw	3d.
The Lord will comfort Zion	H. Hiles	6d.
Thou shalt shew me the path of life	Alan Gray	14d.
*We give Thee thanks	G. A. Macfarren	3d.
We have heard with our ears	H. Aldrich	15.
Whatsoever is born of God	H. Oakeley	3d.
Who can comprehend Thee	Mozart	3d.

THE "LUTE" SERIES

1242a Almighty God, Who hast promised	H. Elliot Button	1d.
1242b Grant to us, Lord	H. Elliot Button	1d.
*7b Let Thy merciful ears	A. R. Gaul	14d.
92 O God, Who hast prepared	A. R. Gaul	2d.
69 Teach me Thy way	Frank L. Moir	3d.
1242c We humbly beseech Thee	H. Elliot Button	1d.

Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

MUSIC FOR WHITSUNTIDE AND OTHER SEASONS

BY
EDWARD BUNNETT, Mus. D. CANTAB.

ANTHEMS.

If ye love me (Whitsuntide)	3d.
I will magnify Thee (Whitsuntide)	3d.
I will magnify Thee. Tonic Sol-fa	3d.
I was glad. (Festival)	14d.
I was glad. (Festival.) Tonic Sol-fa	3d.
O how amiable (Soprano Solo and Chorus) ..	2d.
O clap your hands. Solo for s. or T.	4d.

SERVICES.

Te Deum in E. Four Voices	3d.
Benedictus and Jubilate in E	3d.
Magnificat and Nunc Dimittis in E	3d.
Cantate and Deus in E	3d.
Communion Service in E	6d.

ORGAN MUSIC.

Introduction, Air with Variations, and Finale Fugato	5 d.
in B flat	2 0
Andantino in G flat	1 6
Minuetto in D	1 6
Three Short Pieces in one Book	2 0
Copies of the Organ Album containing 12 Pieces of	
varied difficulty and variety	7 6

Daily Telegraph.—"This Album is well worth the attention of every organist in the land. They are dignified in manner, not over-difficult, and written in the manner which suits the organ. The pieces, which range from fantasia to cradle song, are what they pretend to be: in other words, what they ought to be. They are decidedly good."

LONDON: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY
J. H. MAUNDER

HARVEST ANTHEMS.

	Staff Notation.	Tonic Sol-fa.
Sing to the Lord of Harvest	3d.	2d.
While the earth remaineth	3d.	2d.
Blessed be the Name of the Lord	3d.	2d.

SERVICES.

SERVICE IN G	1/6	1s.
Or, separately:—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d.	2d.
Benedictus	2d.	2d.
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	2d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d.	2d.
Magnificat and Nunc dimittis	3d.	2d.

SERVICE IN CHANT FORM (No. 1)	1s.	2d.
Or, separately:—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	2d.
Magnificat and Nunc dimittis	3d.	2d.

Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison) ..	3d.	14d.
Magnificat and Nunc dimittis in D	3d.	2d.

ORGAN.

Voix Seraphique (for Recitals)	2/.
--	-----

CHURCH CANTATA.

Penitence, Pardon, and Peace (for General use) ..	1/6	1s.
---	-----	-----

LONDON: NOVELLO AND COMPANY, Limited.

Novello's Chorister Series of Church Music.

FOR FEMALE OR BOYS' VOICES.

- | | | | |
|-----|--|----------------------|------|
| 1. | VERSICLES AND RESPONSES. (<i>Four-part</i>) | A. H. BREWER | 2d. |
| 2. | BLESSED ARE THEY THAT DWELL IN THY HOUSE. (<i>Four-part</i>) | J. BRAHMS | 4d. |
| 3. | KYRIE AND CREED | Communion | |
| 4. | SANCTUS AND GLORIA | Service | |
| 5. | BENEDICTUS AND AGNUS DEI (<i>Three-part</i>) | in E minor | |
| 6. | MAGNIFICAT AND NUNC DIMITTIS IN G. (<i>Three-part</i>)... | A. H. D. PRENDERGAST | 2d. |
| 7. | LO! FROM THE HILLS MY HELP DESCENDS. (<i>Three-part</i>) | JOHN E. WEST | 4d. |
| 8. | *HEAR MY PRAYER, O LORD. (<i>Three-part</i>) | R. F. M. AKERMAN | 3d. |
| 9. | *O PRAISE THE LORD. (<i>Three-part</i>) | MENDELSSOHN | 3d. |
| 10. | *O LORD, THOU HAST SEARCHED ME OUT. (<i>Four-part</i>) | MENDELSSOHN | 4d. |
| 11. | *GOD SAVE THE KING. (<i>Three-part</i>) | MENDELSSOHN | 6d. |
| 12. | *HE IN TEARS THAT SOWETH (In A or A flat). (<i>Three-part</i>) | ... | 1½d. |
| 13. | *O PERFECT LOVE (Wedding Hymn). (<i>Two-part</i>) | F. HILLER | 1½d. |
| 14. | *THE LORD IS MY SHEPHERD. (<i>Two-part</i>)... .. | J. BARNEY | 1½d. |
| 15. | *YE SHALL DWELL IN THE LAND (Harvest Anthem). (<i>Three-part</i>) | H. SMART | 2d. |
| 16. | SHORT COMMUNION SERVICE IN E FLAT. (<i>Mostly unison</i>) | J. STAINER | 1½d. |
| 17. | *THE NIGHT IS FAR SPENT (Advent). (<i>Two-part</i>) | B. LUARD-SELBY | 4d. |
| 18. | THERE WERE SHEPHERDS (Christmas). (<i>Two-part</i>) | M. B. FOSTER | 3d. |
| 19. | IS IT NOTHING TO YOU? (Lent or Good Friday). (<i>Two-part</i>) | M. B. FOSTER | 3d. |
| 20. | WHY SEEK YE THE LIVING (Easter). (<i>Two-part</i>) | M. B. FOSTER | 3d. |
| 21. | IF YE THEN BE RISEN WITH CHRIST (Ascension). (<i>Two-part</i>) | M. B. FOSTER | 3d. |
| 22. | *EYE HATH NOT SEEN NOR EAR HEARD (Whitsun). (<i>Two-part</i>) | M. B. FOSTER | 3d. |
| 23. | *BY BABYLON'S WATERS. (<i>Two-part</i>) | H. SMART | 3d. |
| 24. | MARRIAGE SERVICE. (<i>Mostly Two-part</i>) | HUGH BLAIR | 4d. |
| 25. | *O HOW AMIABLE. (<i>Two-part</i>) | J. H. MAUNDER | 3d. |
| 26. | THE LORD HIMSELF IS THY KEEPER. (<i>Soprano Solo and Two-part</i>) | H. BLAIR | 3d. |
| 27. | SONGS OF PRAISE THE ANGELS SANG (Hymn-Anthem). (<i>Two-part</i>) | ATTWOOD | 1½d. |
| 28. | ABIDE WITH ME. (<i>Soprano Solo and Two-part Chorus</i>) | IVOR ATKINS | 3d. |
| 29. | GOD SHALL WIPE (<i>Three-part</i>) | J. T. FIELD | 3d. |
| 30. | LET THE BRIGHT SERAPHIM (Air from "Samson") | HANDEL | 2d. |
| 31. | BURIAL SERVICE (<i>Two- and Three-part</i>) | HUGH BLAIR | 1s. |
| 32. | *THY WORD IS A LANTERN (<i>Two-part</i>) | A. M. RICHARDSON | 2d. |
| 33. | O YE THAT LOVE THE LORD (<i>Three-part</i>) | A. M. RICHARDSON | 3d. |
| 34. | OH! HAD I JUBAL'S LYRE (Air from "Joshua") | HANDEL | 2d. |
| 35. | SEVENFOLD AMEN (<i>Arranged for S.S.A.</i>) | STAINER | 1d. |
| 36. | PRAISE THE LORD, O MY SOUL (<i>Three-part</i>) | JOHN E. WEST | 3d. |
| 37. | MAGNIFICAT AND NUNC DIMITTIS in C (<i>Three-part</i>) | HUGH BLAIR | 4d. |
| 38. | I AM NOT WORTHY, HOLY LORD (<i>Two-part</i>) | C. MACPHERSON | 1½d. |
| 39. | THE LORD LOOKED DOWN (<i>Three-part</i>) | C. MACPHERSON | 3d. |
| 40. | *I WILL LOOK UNTO THE LORD (Advent or Lent) (<i>Two-part</i>) | G. A. MACFARREN | 2d. |
| 41. | *BEHOLD, THE TABERNACLE (Christmas) (<i>Two-part</i>) | G. A. MACFARREN | 3d. |
| 42. | *COME, AND LET US RETURN (Advent or Lent) (<i>Two-part</i>) | G. A. MACFARREN | 2d. |
| 43. | MY HEART, EVER FAITHFUL (IN THE KEY OF D) | BACH | 2d. |
| 44. | WHATSOEVER THINGS WERE WRITTEN AFORETIME | | |
| | (<i>Three-part with Soli ad lib.</i>) | C. H. LLOYD | 3d. |
| 45. | AS THE HART PANTETH (<i>Two-part</i>) | B. MARCELLO | 3d. |
| 46. | LIKE AS THE HART (<i>Two-part</i>) | V. NOVELLO | 1½d. |
| 47. | I WILL GIVE UNTO HIM THAT IS ATHIRST (<i>Soprano Solo and Two-part Chorus</i>) | HUGH BLAIR | 2d. |
| 48. | SORROW NOT FOR THOSE THAT SLEEP (<i>Soprano Solo and Two-part Chorus</i>) | HUGH BLAIR | 3d. |

* Anthems marked thus (*) may be had in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE CROWN OF EMPIRE

FOR CHORUS WITH PIANOFORTE OR ORCHESTRAL ACCOMPANIMENT.

THE WORDS BY

FREDERICK GEORGE SCOTT,

1st Canadian Division B. E. F.

THE MUSIC BY

EATON FANING.

Price Threepence.

Tonic Sol-fa, Twopence.

Orchestral Parts on Hire.

London: NOVELLO AND COMPANY, Limited.

THE NOVELLO EDITION, No. 592.

DOLL'S-HOUSE SUITE

FIVE LITTLE PIECES

FOR

LITTLE FOLK

FOR

PIANOFORTE SOLO.

- | | |
|-------------------------|---------------------|
| 1. Toy Soldiers. | 4. Playtime. |
| 2. Dolly's Washing Day. | 5. Dolly's Lullaby. |
| 3. Dolls' Waltz. | |

COMPOSED BY

HUBERT BATH.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

THE NOVELLO EDITION, No. 227.

WOODLAND DANCES

A SET OF EASY PIECES

FOR THE

PIANOFORTE.

- | | |
|-----------------------------|------------------------|
| 1. The Squirrel's Dance. | 4. The Cuckoo's Dance. |
| 2. The Hedgehog's Dance. | 5. The Magpie's Dance. |
| 3. The Grasshopper's Dance. | |

COMPOSED BY

ERNEST NEWTON.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

**A Morning and Evening Service
in E Minor.**

COMPOSED BY

BASIL HARWOOD.

(Op. 28.)

TE DEUM AND BENEDICTUS. Price 6d.

(The Te Deum composed on the lines indicated by the late Bishop Wordsworth of Salisbury in his Paper, "The Te Deum, its structure and meaning, and its musical setting and rendering.")

MAGNIFICAT AND NUNC DIMITTIS. Price 6d.

London: NOVELLO AND COMPANY, Limited.

**WEBSTER'S
CHILD'S PRIMER
OF THE
THEORY OF MUSIC.**
(TWENTY-THIRD THOUSAND.)

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

**No. 11. NOVELLO'S ELEMENTARY MUSIC
MANUALS.**

EDITED BY W. G. McNAUGHT.

**PHYSICAL EXERCISES, DANCES,
AND GAMES**

IN THE

INFANT SCHOOL.

BY

MARGARET ALEXANDER HUGHES

THE MUSIC ARRANGED BY

W. McNAUGHT.

Price Four Shillings.

London: NOVELLO AND COMPANY, Limited.

No. 86, NOVELLO'S MUSIC PRIMERS.**A PRACTICAL GUIDE
TO THE
THEORY OF MUSIC**

CONTAINING

NUMEROUS TEST-QUESTIONS WITH ANSWERS.

BY

JULIA A. O'NEILL

Composer of "EXERCISES FOR THE WEAKER FINGERS" (Progressive Studies, Edited by FRANKLIN TAYLOR, Book 53) and of "MELODIOUS TECHNIQUE."

Price One Shilling. Paper Boards, 1s. 6d.

THE TIMES.

It is in its clear statement of facts, both in writing and by the use of simple diagrams, that Miss Julia O'Neill's book excels.

THE MORNING POST.

Her manner of putting down the facts is concise and clear. An immense amount of ground is covered in logical sequence, and the book is one of the most helpful publications as yet made. It is satisfactory to note that ear-cultivation is touched upon.

MUSICAL OPINION.

It is really surprising the amount of useful matter that Julia A. O'Neill has managed to compress within the covers of her primer, "A Practical Guide to the Theory of Music." Teachers who wish to keep abreast of the times in an educational sense will find this well-written guide calculated to help them to a knowledge of the latest and most accepted method of elementary theoretical instruction. We are pleased to note that the all-important subject of ear-culture has not been neglected in the present primer.

THE LADY.

Is a thoroughly praiseworthy attempt to present the cardinal facts of musical theory in a plain and straightforward manner to the beginner. Wholly admirable is the way the gradual formation of our present-day clefs is explained.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S MUSIC

FOR

SMALL ORCHESTRAS

SPECIALY SUITABLE FOR CINEMAS, &c.

N.B.—Each number is fully cued so that if any Part, or combination of Parts, is used in addition to the First Violin and Pianoforte, the music will sound complete.

ABBREVIATIONS.

F.S. (Full Score).		F.O. (Full Orchestra).		S.O. (Small Orchestra).		P.S. (Piano Solo).		P.C. (Piano Conductor).	

SHAKESPEARE SONGS.

FIRST SET. UNISON (SCHOOL SONG BOOK, 236).

CONTENTS :—

BLOW, BLOW, THOU WINTER WIND	DR. ARNE
HARK ! THE LARK	SCHUBERT
OVER HILL, OVER DALE	R. DUNSTAN
THROUGH THE FOREST (arranged by R. Dunstan)	J. B. GATTIE
UNDER THE GREENWOOD TREE	DR. ARNE
WHERE THE BEE SUCKS	DR. ARNE
WHERE THE BEE SUCKS	A. SULLIVAN
WHO IS SYLVIA?	SCHUBERT

PRICE (BOTH NOTATIONS) SIXPENCE.

JUST ISSUED.

SECOND SET. UNISON (SCHOOL SONG BOOK, 254).

CONTENTS :—

IT WAS A LOVER AND HIS LASS	T. MORLEY
WHAT SHALL HE HAVE THAT KILLED THE DEER	C. EGERTON LOWE
WHILE YOU HERE DO SNORING LIE	DR. ARNE
WHEN DAISIES PIED	DR. ARNE
LAWN, AS WHITE AS DRIVEN SNOW	TRADITIONAL
HUNTING SONG	JOHN HILTON
O MISTRESS MINE	TRADITIONAL
SIGH NO MORE, LADIES	R. J. S. STEVENS

PRICE (BOTH NOTATIONS) SIXPENCE.

THIRD SET. TWO-PART (SCHOOL SONG BOOK, 255).

CONTENTS :—

OVER HILL, OVER DALE	C. H. LLOYD
FULL FATHOM FIVE	JOHN IRELAND
UNDER THE GREENWOOD TREE	ARTHUR RICHARDS
I KNOW A BANK	C. A. HORN
HONOUR, RICHES, MARRIAGE-BLESSING	W. SHIELD
ARIEL'S SONG (WHERE THE BEE SUCKS)	H. W. SCHARTAU
SONG OF THE FAIRIES (OVER HILL, OVER DALE)	J. P. ATTWATER

PRICE (BOTH NOTATIONS) NINEPENCE.

TRIOS AND FOUR-PART SONGS FOR FEMALE VOICES.

AS YOU LIKE IT.

Blow, blow, thou Winter Wind (S.S.A.)	R. J. S. STEVENS	1½d.
Wedding is great Juno's Crown (S.S.A.)	B. TOURS	2d.

CYMBELINE.

Hark ! The Lark (S.S.A.A.)	B. COOK	3d.
Ditto. (S.S.A.)	E. H. THORNE	1½d.

HENRY THE EIGHTH.

Orpheus with his lute (S.S.A.)	E. GERMAN	3d.
--------------------------------	-----------	-----

MERCHANT OF VENICE.

Tell me where is fancy bred (S.S.A.)	J. G. CALLCOTT	2d.
--------------------------------------	----------------	-----

MUCH ADO ABOUT NOTHING.

Sigh no more, ladies (S.S.A.)	R. J. S. STEVENS	1½d.
-------------------------------	------------------	------

MIDSUMMER NIGHT'S DREAM.

O happy fair (Three-part S.S.A.)	W. SHIELD	3d.
Thro' the house (S.S.A.)	MENDELSSOHN	3d.
Trip away (S.S.A.)	C. E. HORN	1½d.
You spotted snakes (S.S.A.)	J. D. DAVIS	3d.
Ditto (S.S.A.A.)	G. A. MACFARREN	3d.
Ditto (S.S.A.A.)	MENDELSSOHN	4d.
Ditto (S.S.A.)	R. J. STEVENS	1½d.

THE TEMPEST.

Come unto these yellow sands (S.S.A.)	PURCELL	1½d.
Full fathom five (S.S.A.)	PURCELL	1½d.
The cloud-capt towers (S.S.A.A.)	R. J. S. STEVENS	1½d.

TWELFTH NIGHT.

Come away, Death (S.S.A.)	... BRAHMS	2d.
Ditto (S.S.A.)	... JULIUS HARRISON	2d.

A Complete Catalogue of Shakespeare Music will be sent on application.

LONDON : NOVELLO AND COMPANY, LIMITED.

THE NOVELLO EDITION.

(CLASSICS, ROMANTICS, AND WORKS BY EMINENT
MODERN COMPOSERS.)

PIANOFORTE MUSIC.

SCHOOLS AND STUDIES.

No.			S. d.
125C	ARENSKY, A.—Op. 42, No. 3. Etude in F ..	2 0	
127	BERGER, F.—First Steps ..	2 6	
128	— Moto contrario. Study ..	2 0	
128	BERGER, L.—10 Selected Studies from Op. 12 and Op. 22 (Taylor) ..	1 6	
128	BERTINI, H.—31 Selected Studies from Op. 100, Op. 29, Op. 32 (Taylor) ..	3 0	
128	— The same, in three books ..	1 0	
128	— Op. 134. 7 Selected Studies (Taylor) ..	1 0	
128	CLEMENTI, M.—Gradus ad Parnassum. 24 Selected Studies (Taylor) ..	3 0	
128	— The same, in four books ..	1 0	
128	COENEN, W.—6 Octave Studies ..	3 0	
128	CRAMER, J. B.—56 Selected Studies (Taylor) ..	4 0	
128	— The same, in five books ..	1 0	
128	CZERNY, CH.—Op. 139. 21 Short and Easy Studies (Taylor) ..	1 0	
128	— Op. 299. School of Velocity. 30 Selected Studies (Taylor) ..	2 6	
128	— The same, in three books ..	1 0	
128	— Op. 335. Legato and Staccato. 10 Selected Studies (Taylor) ..	1 0	
128	— Op. 355. Ornamentation. 25 Selected Studies (Taylor) ..	2 0	
128	— The same, in two books ..	1 0	
128	— Op. 599. First Instructor. 14 Selected Studies (Taylor) ..	0 9	
128	— Op. 636. (Preparatory to Op. 299.) 19 Selected Studies (Taylor) ..	1 6	
128	— Op. 718. 9 Selected Studies (left hand) (Taylor) ..	1 0	
128	— Op. 740 (Op. 699). School of Finger dexterity. 40 Selected Studies in 2 Vols. (Taylor) ..	2 6	
128	— The same, in six books ..	1 0	
128	— Op. 748. 13 Selected Exercises for small hands (Taylor) ..	1 0	
128	— Op. 834. New School of Velocity. 16 Selected Studies (Taylor) ..	2 0	
128	— The same, in two books ..	1 0	
128	— Op. 849. Studies of Mechanism. 15 Selected Studies (Taylor) ..	1 0	
128	DOHLER, TH.—24 Selected Studies from Op. 30 and Op. 42 (Taylor) ..	3 0	
128	— The same, in three books ..	1 0	
128	DUVERNOY, J.—16 Selected Studies from Op. 61 and Op. 120 (Taylor) ..	1 6	
128	HELLER, ST.—La Chasse (Wrist Study) ..	1 0	
128	HENSELT, A.—Op. 2, No. 5. (Si oiseau j'étais) (W. de Pachmann) ..	1 6	
128	— Op. 2, No. 11. (Dors-tu, m'as-tu?) (W. de Pachmann) ..	1 6	
128	— Op. 3. (Poème d'amour) (W. de Pachmann) ..	2 0	
128	— Op. 5, No. 10. (Bonheur évanoui) (W. de Pachmann) ..	2 0	
128	KALKBRENNER, F.—Op. 20. 10 Selected Studies (Taylor) ..	1 6	
128	— 17 Selected Studies from Op. 108, Op. 126, Op. 169 (Taylor) ..	1 6	
128	KRUG, A.—Op. 110. Studies ..	3 0	
128	— Op. 110. Part I. Wrist Studies ..	1 0	
128	— Op. 110. Part II. Exercises for facilitating Inde- pendence of the Fingers ..	1 0	
128	— Op. 110. Part III. Preliminary Studies in Playing Polyphonic Music ..	1 0	
128	LEEDS, A. H.—My First Piano Lessons (for little pupils) ..	5 0	
128	LEMOINE, H.—Op. 37. 11 Selected Studies (Taylor) ..	1 0	
128	MAVER, CH.—8 Selected Studies from Op. 31, Op. 55, Op. 93, Op. 211 (Taylor) ..	1 6	
128	MENDELSSOHN.—Etude in F minor ..	1 0	
128	— Op. 1048. 3 Studies (Taylor) ..	2 0	
128	MOSCHELES, I.—Op. 70. 8 Selected Studies ..	1 6	
128	O'NEILL, J. A.—Exercises for the Weaker Fingers ..	1 0	
128	— Melodious Technique, in two books ..	2 0	
128	PAUER, E.—The Art of Pianoforte Playing ..	2 0	
128	ROSELLEN.—Op. 60. 6 Selected Studies (Taylor) ..	1 0	
128	SCHMITT, AL.—Op. 16. 14 Selected Studies (Taylor) ..	1 6	
128	SCHMITT, J.—Op. 301. 6 Selected Studies (Taylor) ..	1 0	
128	STEIBELT, D.—Op. 78. 13 Selected Studies (Taylor) ..	2 0	
128	— The same, in two books ..	1 0	
128	TAYLOR, FRANKLIN.—11 Original Studies (from Progressive Studies) ..	5 0	
128	— Double Scales. English Fingering ..	1 0	
128	— The same. Continental Fingering ..	1 0	
128	— Scales and Arpeggios ..	2 0	
128	— Progressive Studies.—See Special List.		
128	THALBERG, S.—Tremola (Taylor) ..	1 0	
128	TSCHAIKOWSKY, P.—Etude in G. Op. 40, No. 1 (Taylor) ..	1 0	
128	WILLMERS, R.—2 Celebrated Studies. Op. 1, Nos. 6 and 9 (Taylor) ..	1 6	
128	WOLFF, E.—Op. 50. 7 Selected Studies (Taylor) ..	1 0	

LONDON: NOVELLO AND COMPANY, LIMITED.

CHORALE PRELUDES
FOR THE ORGANBY
C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 1.

CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe."
6. CHORALE PRELUDE on "Christe Redemptor
omnium."
7. CHORALE PRELUDE on "St. Ann's."

(Just Published.)

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 45.

CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

THE COUNTRY DANCE BOOK

PART IV.

CONTAINING

FORTY-THREE COUNTRY DANCES

FROM

THE ENGLISH DANCING MASTER

(1650-1728).

DESCRIBED BY

CECIL J. SHARP

AND

GEORGE BUTTERWORTH.

Price, Paper covers, Two Shillings and Sixpence.

Cloth, Three Shillings and Sixpence.

Issued in connection with the above.

COUNTRY DANCE TUNES

FROM

THE ENGLISH DANCING MASTER

(1650-1728).

ARRANGED FOR THE PIANOFORTE BY

CECIL J. SHARP.

SETS VII. AND VIII.

Price One Shilling and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

POCKET SING-SONG BOOK

FOR

SOLDIERS, SAILORS, SCHOOLS, HOMES, ETC.

EDITED BY W. G. McNAUGHT.

CONTAINING : NATIONAL ANTHEMS, ETC., OF THE ALLIES.
MARCHING SONGS.
NATIONAL AND FOLK-SONGS.
HYMNS.

PRICE ONE SHILLING.

THE POCKET SING-SONG BOOK (6 in. by 4½ in.) is designed to provide in a portable volume a collection of Unison Songs of the best type that will, it is hoped, be found welcome in camps, ships, clubs, class-rooms, and wherever "sing-song" gatherings are popular. A number of the songs will serve as marching tunes. The vocal part is printed in both notations.

Simple accompaniments are given, except in the case of a few Folk-songs, where such aids are dispensable. If, however, accompaniments to these are desired, they are to be found in Novello's School Series, at 1½d. each. Any of the other pieces in the collection can also be obtained separately at 1d. or 1½d. each. The songs are generally printed in low keys, in order, as far as possible, to suit all voices. A competent pianist can, if necessary, easily transpose to other keys.

LONDON : NOVELLO AND COMPANY, LIMITED.

TWENTY SHORT AND EASY PIECES FOR THE ORGAN

BY

VARIOUS COMPOSERS.

Price Two Shillings and Sixpence. Cloth, Gilt Lettered, Four Shillings.

CONTENTS.

1. ANDANTE CON MOTO	Alfred H. Allen
2. SPRING SONG	W. H. Bell
3. ANDANTE CON MOTO (from Two Introductory Voluntaries)	G. J. Bennett
4. SONG OF THANKSGIVING	Josiah Booth
5. CHURCH PRELUDES No. 5	R. E. Bryson
6. POSTLUDE IN G	H. Elliot Button
7. PRELUDE IN D MINOR	George Calkin
8. PRELUDE	Percy E. Fletcher
9. MINUET IN A	C. H. Lloyd
10. ALLEGRO MODERATO (from "Six Easy Voluntaries," Second Set)	Kate Loder
11. ALLEGRO. Op. 21	Gustav Merkel
12. ANDANTE. Op. 162 (from Three Short Pieces)	Gustav Merkel
13. INTRODUCTORY VOLUNTARY ON THE RUSSIAN HYMN	James T. Pye
14. PRELUDE No. 2 (from Six Pieces)	A. Redhead
15. LARGHETTO AND ALLEGRO	J. Varley Roberts
16. ALLEGRETTO PASTORALE (from Six Short and Easy Pieces)	Charles Steggall
17. CONTEMPLATION (from Three Short Pieces)	John E. West
18. POSTLUDE IN B FLAT	John E. West
19. MODERATO MAESTOSO (from Four Short Voluntaries)	Kate Westrop
20. ANDANTE PASTORALE (from Six Short Pieces)	W. G. Wood

LONDON : NOVELLO AND COMPANY, LIMITED.

London :—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—Thursday, June 1, 1916.

MADE IN ENGLAND.